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ELEMENTS

OF

LITERATURE.

ELEMENTS OF LITERATURE;

OR,

AN INTRODUCTION TO THE STUDY

OF

RHETORIC AND BELLES LETTRES.

BY

E. A. ANSLEY, A. M.

QUID QUID PRÆCIPIES, ESTO BREVIS.—HOR.

PHILADELPHIA:
J. B. LIPPINCOTT & CO.
CORNER FOURTH AND RACE STREETS.
1849.

Q.C.H.

District of Delaware, to wit:

Be it remembered, that on the twenty-second day of February, Anno Domini 1849, EUSTACE A. ANSLEY, of the said district, hath deposited in this office the title of a book, the title of which is in the words following, to wit: "Elements of Literature; or, an Introduction to the Study of Rhetoric and Belles Lettres. By E. A. Ansley, A. M. Quid quid præcipies, esto brevis.—Hor." The right whereof he claims as author, in conformity with an Act of Congress, entitled, "An Act to amend the several Acts respecting Copy-rights."

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TRANSFER FROM LENOX.

PREFACE.

For the materials from which the following work is composed, I am chiefly indebted to a treatise on Rhetoric, in lithograph, by the Reverend Marinus de Boylesve, S. J., entitled "Principes de Littèrature," and a manuscript on the same subject, by the Rev. Charles C. Pise, D.D., which were put into my hands some months ago by my friend, the late Rev. Pierre M. Le Breton, S. J. My first impression, in accordance with the suggestion of my valued friend, whose memory is ever dear to me, was simply to translate the work of the Rev. Father Boylesve, and add to it such notes and illustrations as would render it suitable, as a text-book in the literary classes, for our schools and colleges. But, finding neither of the treatises above mentioned complete in itself, I have decided upon giving the publication that form under which it is now offered to the public. My object in the composition of the work has been to endeavour to esta-

blish the science of literature on the same fixed and fundamental principles as the other sciences now taught in our seminaries,—an undertaking which, in my opinion, can only be accomplished by their arrangement in a clear, just, and systematic order. How far I may have been successful in this effort to guide the young literary student with pleasure and profit in his pursuits in this extensive and delightful field of investigation, remains not for me to determine.

St. Mary's College, Wilmington, Del.,
February, 1849.

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ELEMENTS OF LITERATURE.

INTRODUCTION.

Section I. Of Literature.

1. Literature is the art of composing works of genius and forming a correct judgment of them.

2. It requires a profound knowledge of the Belles Lettres, that is, of the rules of grammar and the precepts of composition, combined with the study of the best models, both in prose and verse.

3. The knowledge of these rules and precepts is necessary; but the study of the best models is still more so.

4. This knowledge and study, however, of itself, can only, at the farthest, enable a person to form a correct judgment of works of genius. He who aspires to the reputation of an author, must add the constant practice of composition.

5. In whatever situation a man may be placed, the pursuits of literature form an inexhaustible source of pure pleasure and solid enjoyment. They are the organ and ornament of the sciences. By the exercise of criticism, the practice of composition, and the

study of eminent authors, these pursuits direct genius, fertilize the imagination, form the judgment, develop the understanding, elevate the soul, deter from vice, inspire a love for virtue, polish the manners, and confer upon those who cultivate them a marked superiority and a decided influence over their fellow-men.

6. A work of genius is a composition, all the parts of which tend to one object as their end.

7. This object or end is, according to the nature of the composition or work, to instruct, to please, or to move, or, it may be, to produce all these three effects.

Sect. II. Of Genius.

8. Genius (*numen, ingenium,* νους,) creates or rather invents the plan of the work, and suggests the means of executing it, in order to attain the end proposed.

9. Memory places her stores at its disposal, and thus furnishes it with the materials upon which it works.

10. Imagination presents to it absent objects, whether material or spiritual, in all their circumstances of relation or resemblance, with the same vividness of conception as if they were actually present to the mind.

11. Sensibility animates and vivifies its conceptions, by rendering it susceptible of receiving the impressions of the different passions and emotions, and enabling it to communicate them to others.

12. Judgment enlightens it by enabling it to discern what is true from what is false.

13. Taste guides and directs it, enabling it to perceive and discern what is beautiful from what is not so, that is, what is fitting to promote the object in view from what is not so; with that delicacy of feeling which perceives the most minute beauties, as well as the smallest defects, and that justness of conception which distinguishes, with certainty, true beauties from those which only appear so, and discovers, when it is possible, the reason why true beauties have the power of pleasing, compares those of the same kind, and forms a judgment of their respective merits.

Sect. III. Of Beauty.

14. Beauty is merely order and unity, or, otherwise, the direction or adaptation of all the parts of a whole to one only end.

15. There are three kinds of beauty:

I. *Essential* beauty, called also metaphysical, supernatural beauty; namely, God, the Being to whom all other beings must finally be referred.

II. *Moral* beauty; namely, Man:—considered, 1. In his relation to God; namely, dependence. 2. In his relation to his fellow-creatures; namely, justice, beneficence, etc.; and 3, In his relation to other creatures; namely, superiority.

III. *Physical* or *natural* beauty; namely, Nature:—considered as ministering to the service and pleasure of man, and, through man, to its Author.

I do not speak of *artificial* beauty, because it is nothing more than the representation of the natural, moral, or essential beauty, by imitation or expression.

Section IV. Of the Difference between Genius and Talent.

16. Every man possesses within himself the idea, the sentiment, the image of this beauty, but to feel it in such a manner as to be able to represent it, to imitate it, and to express it in a work or composition, it is necessary that all the faculties of the mind, in a certain degree, should be united.

17. This union of the faculties, in a greater degree than ordinary, constitutes talent;—in a still superior degree, it constitutes genius, properly so called.

18. Genius and talent are distinguished by their works, that is, by the dignity, more or less sublime, by the difficulty, more or less great, of the end proposed to be effected, by the extent, more or less vast, of their plans, and by the wisdom and the simplicity of their means of execution.

Examples.—The Iliad, Paradise Lost, Bossuet Disc. Hist. Univ., Alexander, Cæsar, St. Peter of Rome, Mahomet.

Sect. V. Of Rules.

19. Genius and even talent, having in themselves, in their moments of inspiration, the idea and the feeling of the beautiful, would always give a faithful re-

presentation of it, if this idea and this sentiment were constantly present to them; but these moments of inspiration do not last, and even in these happy moments, who dare flatter himself that he may not be deceived? Genius, then, even the most exalted, needs a sure rule to guide it.

20. This rule it finds, as well in the works of the best authors, which serve to it as models, as in the precepts of the Belles Lettres, which are founded upon the observation of what is beautiful, of what pleases and displeases generally, as well in the works of nature, as in the productions of art.

GENERAL PRINCIPLES.

21. Every literary composition depends upon two elementary principles, namely, the thoughts and the words, the connexion between which is so necessary that the one cannot exist without the other. "Quum omnis ex re atque verbis constet oratio, neque verba sedem habere possunt, si rem subtraxeris, neque res lumen si verba semoveris."—*Cic. de Orat. III.* 3.

22. The first duty, then, of every writer is to think correctly, and the second to write correctly.

We shall, therefore, in the first place treat of the thoughts, and then of the manner of expressing them, that is, of style.

PART I.

OF THE THOUGHTS.

23. A thought is an assemblage of ideas upon which the mind forms a judgment (sententia, γνωμη).

24. An idea (ειδεω, video, scio,) is the representation which the mind forms of an object.

25. If this object, whether material or spiritual, is presented to the mind under a sensible form, it is called an image.

26. If this object is pleasing or displeasing to the mind, if it excites in it an emotion of love or hatred, etc., the thought which expresses this emotion is called a sentiment (affectus, παθημα).

CHAPTER I.

Of the Qualities of the Thoughts.

27. Every thought should be true, that is, it should represent its object such as it actually is, without attributing to it what does not belong to it.

28. A true thought, in whatever light it may be considered, is also a just one.

Example of a thought which is both true and just:

"Our revolution had its origin, not so much in the weight of actual oppression, as in the great principle,—the sacred duty, of resistance to the exercise of unauthorized power."
Hayne.

"Ει δε Θεον ανηρ τις ελπεται τι λασεμεν ερδων 'αμαρταvει."
Pind.

"Homini natura rationem dedit, quâ regerentur animi appetitus."—Cic.

Example of a just thought:

"Infelix Dido, nulli bene nupta marito,
Hoc pereunte, fugis: hoc fugiente, peris."—*Auson.*

Example of a thought which is not just:

"Might constitutes right."

"La raison du plus fort est toujours la meilleure."

Example of a false thought:

"Nature in herself is unseemly, and he who copies her servilely, and without artifice, will always produce something poor, and of a mean taste."

"Du devoir il est beau de ne jamais sortir,
Mais plus beau d'y rentrer avec le repentir."—*Volt.*

29. Every thought should be clear, that is, it ought to represent its objects and relations distinctly to the mind.

Example of a clear thought:

"Embarrassed, obscure, and feeble sentences, are generally if not always, the result of embarrassed, obscure, and feeble thought."—*Blair.*

"Μηδενι συμφοραν ονειδισης· κοινη γαρ ἡ τυχη, και το μελλον αορατον."—*Isoc.*

Example of an obscure thought:

"From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony,
Through all the compass of the notes it ran,
The diapason closing full in man."—*Dryden.*

"Une crèature disloquée ne saurait être recousue."
V. Hugo.

CHAPTER II.

Of the Character of the Thoughts.

30. Besides these general qualities, the thoughts have also particular characters, and, according to the objects they represent, the sentiments they express, and the manner in which they are expressed, they are common, simple, naïve, new, graceful, refined, ingenious, lively, brilliant, bold, noble, strong, or sublime.

31. A common thought is the representation of an ordinary truth in that manner in which a man of good sense would express it.

Example. "Death spares no one."

"La tristesse ne dure pas toujours."

32. A simple thought is the representation of an object, neither lofty nor mean, such as it actually is, without the appearance of art or labour in the expression. Its chief merit consists in its justness.

Example.

"The reward of virtue is peace and happiness."

"Les delicats sont malheureux,
Rien ne saurait les satisfaire."—*La Fontaine.*

"Ουκ ενι αυτον αργουντα ουδε τοις φιλοις 'επιτατ'τειν 'υπερ αυτου τι ποιειν, μη τι γε δη τοις Θεοις."—*Dem.*

33. A naïve thought conceals, under an ingenuous and artless exterior, a certain point and delicacy of expression which does not appear to have been studied.

Ex.—"True patriots we,—for be it understood,
We left our country for our country's good."

"Henri IV. à bateau passait un jour le Loire,
Le nautonnier robuste, homme de cinquante ans,
Avait les cheveux blancs
La barbe toute noire.
Le Prince familier et bon,
Voulût en savoir la raison.
La raison, pardi, Sire, est toute naturelle
Repondit le manant qui ne fut pas honteux,
C'est que mes cheveux
Sont vingt ans plus vieux qu'elle."

"Quid nemora, O turtur, querulis singultibus imples?
Heu! fidi mortem comparis, orba, gemo.
—Nonne times ne fraude pari te funeret auceps?
—Si non aucupio, victa dolore cadam."—*P. Sanadon.*

34. A new thought presents a known truth in a new dress and under a pleasing aspect.

Example.—The rising of the sun is a common object, but Thomson renders it a new and even a magnificent image in these lines:

"But yonder comes the powerful king of day,
Rejoicing in the east.—"

"Death spares no one," is a common thought, but it becomes new and beautiful when thus painted by Horace.

"Pallida mors æquo pulsat pede, pauperum tabernas
Regumque turres."

35. A graceful thought is the representation of agreeable objects, which are either pleasing in themselves, or are so from the manner in which they are

presented to the mind. Such are, 1, those things which flatter the senses; and 2, the sentiments of a good and honest heart.

Example 1.

"Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose."—*Milton.*

2.—"Fortunate senex! hic inter flumina nota,
Et fontes sacros, frigus captabis opacum.
Hinc tibi quæ semper vicino ab limite sepes,
Hyblæis apibus, florem depasta salicti,
Sæpe levi somnum suadebit inire susurro;
Hinc alta sub rupe canet fraudator ad auras;
Nec tamen interea raucæ, tua cura, palumbes,
Nec gemere aëriâ cessabit turtur ab ulmo."

"Incipe, parve puer, risu cognoscere matrem."—*Virg.*

36. A fine thought is that which gives only a partial representation of its object, leaving the rest to be divined by the reader. It is principally employed in satire.

Ex.—"Not to know him argues thyself unknown."

"Ci git Piron qui ne fut rien
Pas même academicien."

"Nemo me impune lacesset."

"Se solum Labienus amat, miratur, adorat:
Non modo se solum, se quoque solus amat."—*Ovid.*

37. A delicate thought does not fully express the idea. It is employed in eulogy, in requesting a favour, or in offering consolation.

Example.—"Soli omnium contigit tibi, (Trajan,) ut Pater Patriæ esses, antequam fieres."—*Pliny.*

"In solis tu mihi turba locis."—*Tibullus.*

38. A lively thought presents the idea or sentiment in few words, and makes a rapid impression.

Ex.—"I have seen the wicked in great power, and spreading himself like a green bay-tree. Yet he passed away, and, lo, he was not: yea, I sought him, but he could not be found."—*Psalm* xxxvii. 35, 36.

39. A brilliant thought presents the object under images which arouse or excite the mind.

Ex. "O Night,
And Storm and Darkness, ye are wondrous strong,
And lovely in your strength, as is the light,
Of a dark eye in woman."—*Byron.*

"Nitor smaragdi collo præfulget tuo
Pictisque plumis gemmeam caudam explicas."
Phæd.

40. A bold thought presents the object or sentiment in so extraordinary and striking an aspect as to appear to exceed rule or propriety.

Ex.—"Thou feedest them with the bread of tears; and givest them tears to drink in great measure."—*Psalm* lxxx. 5.

"Post equitem sedet atra cura."—*Hor.*

"Etsi fractus illabatur orbis
Impavidum ferient ruinæ."—*Hor.*

41. A noble thought expresses the idea or sentiment in so dignified and worthy a manner as to elevate the soul.

Ex.—"And he rode upon a cherub, and did fly: yea, he did fly upon the wings of the wind."—*Psalm* xviii. 10.

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour;—
The paths of glory lead but to the grave."—*Gray.*

"Audire magnos jam videor duces
Non indecoro pulvere sordidos! !"—*Hor.*

42. A strong thought presents great objects to the mind in few words, and in such a manner as to make a vivid and deep impression on the mind.

Ex.—"I know not what course others may take; but as for me—give me liberty; or give me death."—*P. Henry.*

"Et cuncta terrarum subacta
Præter atrocem animum Catonis."—*Hor.*

43. A sublime thought expresses an idea or sentiment, the greatness of which ravishes, transports, and elevates the mind above itself, and at the same time makes it sensible of this elevation.

If the thought which thus elevates the soul is one purely of the intellect, it is called the *sublime in thought.*

Ex.—"God said, Let there be light, and there was light."

If it is an image, it is called the *sublime in image.*

Ex.—"Qui respicit terram et facit eam tremere."

"Annuit et totum nutu tremefecit Olympum."—*Virg.*

If it is a sentiment, it is called the *sublime in sentiment.*

Ex.—"Quid times? Cæsarem vehis."

44. The sources of the sublime exist,

1. In what is metaphysical or supernatural:—The Deity, his attributes, his works, &c.

2 In what is moral:.

(a.) Man in his relation of superiority over nature, or his fellow-men, in point of genius, virtue, power, &c.

(b.) In the sentiments or actions that spring from exalted virtue, heroism, energy of mind, contempt of danger, of death, &c.

3. In what is physical or natural:—Objects which are great, exalted, profound, venerable for their antiquity, terrible, &c.

And in that which is artificial, or which imitates nature;—every work of art or composition which exhibits a superior force or power in genius, or in execution.

45. The same thought may have several different characters, often, indeed, it must necessarily do so. A fine thought, for example, is almost always expressed in few words, hence it must be lively. A strong thought is always a lively one; an ingenious thought is lively and graceful, or bold and noble, and vice versâ. A sublime thought is almost always at the same time lively, strong, brilliant, or noble.

46. The rule to be observed, in the use of these different kinds of thoughts, images, and sentiments, is that they be suitable to the subject, as well as also to the character and situation of those who speak, and those who are represented as speaking.

47. A thought, an image, or sentiment, which is thus suited to the subject, or the character of the person speaking, will at once appear so natural, that we are surprised at not having been before conscious of the same idea in ourselves.

CHAPTER III.

Of Defects in the Thoughts.

48. Often, as Horace says, *decipimur specie recti;* and thus it frequently happens that the simple and naïve are confounded with what is mean and trivial, the fine and delicate with what is refined and affected, the brilliant with what is showy, the bold with what is extravagant, and the strong and sublime with what is inflated and exaggerated.

49. To avoid these defects and excesses, we ought to reject every thought which is deficient in truth, clearness, or propriety.

50. Mean and trivial thoughts ought to be rejected, because they present low and insignificant objects to the mind, and therefore violate propriety.

Example.—"A burnt child dreads the fire." This thought is ennobled by the turn given to it by Ovid in this verse,

"Tranquillas etiam naufragus horret aquas."

"La mort devore tout d'un egal appetit."

51. Affected thoughts ought to be avoided, because affectation is simply ridiculous and always misplaced, especially in the expression of the senti-

ments. Such thoughts, therefore, should be rejected because they violate propriety, and, besides, they are often deficient in point of truth or clearness.

Example.—A modern poet thus addresses Pompey deprived of the rites of sepulture:

"Indignum tellus fuerat tibi victa sepulchrum;
Non decuit cœlo te nisi, Magne, tegi."

"Quel glace ne fondrait à la chaleur de vos belles larmes."
Balzac.

52. Extravagant thoughts present their objects in improbable or extraordinary circumstances, or attribute language to persons which is unsuitable to their characters or situations. They ought to be rejected because they violate truth, propriety, and often clearness.

Example. "Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum."
Martial.

"———Dimidiato corpore pugnabant sibi superstites et perempta partis ultores."—*Strab.*

53. Showy, inflated, or exaggerated thoughts represent as great, actions or sentiments which are not so, or they magnify them beyond the bounds of reason or propriety:—they ought to be rejected because they offend against truth, frequently also against clearness.

Example.

"Pro tumulo ponas orbem, pro tegmine cœlum,
Sidera pro facibus, pro lachrimis maria."
Epit. on Charles V.

PART II.

OF STYLE.

54. "Rien n'est beau que le vrai, le vrai seul est aimable."—*Boileau.* But the charm of truth especially depends upon the manner of expressing it; it is, therefore, not sufficient merely to think correctly, it is farther necessary that our thoughts be expressed in appropriate language. This is the object of style.

55. Style is the manner in which a person expresses his thoughts.

CHAPTER I.

Of the Qualities of Style.

56. Whatever may be an author's manner of writing, his style ought to be, first, *clear;* secondly, *harmonious;* thirdly, *elegant;* fourthly, *suitable to the subject.*

ART. I. OF CLEARNESS.

57. The style of an author is clear, when it expresses the thoughts in such a manner as to be readily and without effort understood.

58. Clearness depends upon the choice of words, and their arrangement in the construction of the sentence.

SECT. I. OF THE CHOICE OF WORDS.

59. In the choice of words, purity and propriety are the fundamental qualifications.

60. Purity consists in the use of those words and idiomatical expressions which have received the sanction of authority in the language. It is violated by the use of foreign, obsolete, or newly coined words or expressions.

61. Propriety consists in the selection of such words and phrases as the usage of the best authors has appropriated to those ideas which we intend to express by them.

It is violated by confounding synonymous words; that is, words which agree in expressing the general idea, but represent their object under a diversity of manner or circumstance, corresponding to the different shades of meaning this general idea may assume.

Ex. "I am too proud to be vain."—*Swift.*

"Tuta scelera esse possunt, secura non possunt."—*Seneca.*

Sect. II. Of the Construction of Words.

62. In the construction of words correctness, precision, and order are to be observed.

63. Correctness implies the observation of the rules of grammar. It is violated by the needless multiplication of adverbs, prepositions, conjunctions, incidental clauses, personal and relative pronouns, or by separating them from the words upon which they depend; by passing suddenly from one person to another, or by the omission of words that are essential to complete the meaning of the sentence.

64. Precision (*præ scindo*) requires that all words which add nothing essential to the idea should be

retrenched. It is violated by the use of words or phrases that encumber the meaning, or which are too long to be distinctly apprehended by the mind.

65. It does not, however, exclude a happy copiousness of words, which, in order to produce a greater effect, dwells upon the idea, the sentiment, or the image, expressing it fully under its diversity of manner or circumstance.

66. We must be careful not to confound precision with conciseness, which presents the idea only once, and then always in the fewest possible words. For example, the style of Demosthenes, Tacitus, Swift, La Bruyère, is concise; that of Cicero, Livy, Addison, Massillon, is copious; yet the style of the last mentioned authors is not, on that account, the less precise.

Example. 1. "Vere novo terra colenda est."

2. "Vere novo, gelidus canis cum montibus humor
Liquitur, et Zephyro putris se gleba resolvit,
Depresso incipiat jam tum mihi taurus aratro
Ingemere, et sulco attritus splendescere vomer."
Virg.

67. Order consists in arranging the words according to the effect intended to be produced. Sometimes we follow the same order in which the ideas or facts present themselves to the mind;—at others we follow that of the impressions we receive from them, or which we wish to produce upon others.

68. In every sentence there is always a principal thought, and consequently a principal member;—in every member an idea, and consequently an essential

word upon which all the others depend. In this consists the unity of the sentence and of each of its parts. Hence this word and this member ought to be placed where it will make the strongest impression.

69. Generally speaking, the first and last word of each member, or of each sentence, strike the mind most forcibly. On this account we dispose the adverbs, incidental clauses, &c., in the body of the sentence, provided they do not express an important circumstance or relation, and if the grammatical construction permits it, we should always conclude a sentence or a member of a sentence by one of the principal words.

70. These words should be placed at the beginning of the sentence, if we wish to arouse the attention, or connect the sentence with what precedes; at the end, if we aim at impressing the thing upon the mind of the hearer or reader, to excite curiosity, to suspend interest to what, if brought forward sooner, would have seemed repulsive, to lead the mind from consequence to consequence, in so diversified a manner, that we arrive at truths which, if bluntly stated, would at first view appear more than doubtful, to attach a member to a sentence succeeding a word or phrase of which it is the development, or finally to produce a stronger impression upon the mind by the natural sequence of ideas.

71. The reason of this is, that the mind requires that the strength and importance of the thoughts should go on increasing, by an easy and natural gradation, to the conclusion, and that no word or phrase,

which expresses a circumstance merely, be added after the sentence properly and naturally concludes. "Cavendum est ne decrescat oratio, et fortiori subjungatur aliquid infirmius, sicut sacrilego fur, aut latroni petulans. Augeri enim debent sententiæ et insurgere."—*Quintillian.*

72. Here, as almost every where else, the ear aids, and in fact guides the judgment. Hence then we ought, generally speaking, to reserve the most harmonious or expressive words to the end of each member of the sentence, and the longest, or at least the most important, members to the conclusion of the sentence.

Ex.—"It fills the mind with the largest variety of ideas; converses with its objects at the greatest distance; and continues the longest in action, without being tired or satiated with its proper enjoyments."—*Addison.*

"Celui qui règne dans les cieux, et de qui relèvent tous les empires, à qui seul appartient la gloire, la majesté et l'indépendance, est aussi le seul qui se glorifie de faire la loi aux rois, et de leur donner, quand il lui plaît, de grandes et terribles leçons."—*Bossuet.*

73. From these principles it follows, that to express our ideas with clearness, it is necessary, 1, to have a perfectly clear idea of the subject of which we write or speak; and in order to this it is necessary to meditate well and deeply upon it, and all its parts; and 2, to have a thorough knowledge not only of the meaning of the words we employ, but also of the minutest shades of meaning of which they are susceptible; and to be master of the syntax and the

peculiar idiom of the language in which we write or speak.

Art. II. Of Harmony.

74. The style may be clear, and yet produce little or no impression upon the mind of the reader, if, instead of pleasing the ear, it offends it by want of harmony. "Nihil potest intrare in affectum, quod in aure, velut quodam vestibulo, statim offendit."—*Quint.*

75. Harmony (ἁρμοζω,) is a combination of sounds that please the ear, either by their agreement among themselves, or by their relation to the things which they express. Hence there are two kinds of harmony, which may be called mechanical and imitative.

Sect. I. Of Mechanical Harmony.

76. The first results from the choice of words and their arrangement.

77. In the choice of words we ought to prefer those in which there is a happy combination of vowels and consonants, of long and short syllables; and hence those which are sonorous, flowing, easy to be pronounced, and pleasing to the ear.

Ex.—"We shall conduct you to a hill-side, laborious, indeed, at the first ascent, but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming."—*Milton.*

"Cogitate quantis laboribus fundatum imperium, quanta virtute stabilitatam libertatem, quanta Deorum benignitate

auctas, exaggeratasque fortunas, una nox pene delerit."—*Cicero.*

78. In the arrangement of the words of a sentence we should avoid,

1. The combination of vowels or consonants which clash with each other.

Ex. "Usque adeone.
Scire tuum nihil est, nisi te scire hoc sciat alter."

"Il alla à Alexandrie."

2. The repetition of the same words or of similar sounds.

Ex.—"Pacemne exanimis et martis sorte peremptis
Oratis ?"—*Virg.*

3. The juxtaposition of words of the same number of syllables.

Ex.—"Conturbabuntur Constantinopolitani."—"Innumerabilibus solicitudinibus."

The greater part of the faults above mentioned are found in the following lines.

"Non steriles locus ullus ita est, ut non sit in illo
Mixta fere duris utilis herba rubis."—*Ovid.*

79. But what especially renders style harmonious is the judicious choice of words, from which results rhythm or melody, and their arrangement in the several members which constitute the period.

By rhythm or melody is meant the agreement of the words, of the members and clauses, and of the transitions between them in such a manner as is cal-

culated to favour the respiration, to satisfy the mind, and to please the ear.

80. The respiration does not exceed the measure of the Alexandrine verse. The mind requires a natural sequence of ideas which it can comprehend without effort, the strength and importance of which, if possible, should go on increasing to the conclusion. The ear demands a happy union and combination of sounds, of long and short syllables, and of words and clauses varied in number and in length. It expects at the conclusion of each member, and especially of each sentence, a full, sonorous, harmonious, and diversified cadence.

"Non igitur durum sit, neque abruptum, quo animi, velut, respirant, ac reficiuntur. Hæc est sedes orationis; hoc auditor expectat; hic laus omnis declamat."—*Quint.*

81. The period is a sentence composed of several distinct parts, but dependent upon each other, and so connected together that the meaning is not brought fully out till the conclusion. The divisions of a period are called members, and the divisions of a member, if there are any, are called clauses.

82. A period may consist of two, three, four, or more members.

Ex. 1.—"That our work, therefore, might be in no danger of being likened to the labours of these historians,—we have taken every occasion of interspersing through the whole, sundry similes, descriptions, and other kind of poetical embellishments."—*Fielding.*

"Antequam, Patres Conscripti, dicam quæ hoc tempore dicenda arbitror,—exponam vobis breviter consilium profectionis et reversionis meæ."—*Cic.*

"Πρωτον μεν, Ανδρες Αθηναιοι, Θεοις ευχομαι πασι και πασαις,—ὁσην ευνοιαν εχων εγω διατελω τῃ πολει και πασιν ὑμιν, —το σαυτην ὑπαρξαι μοι παρ' ὑμων εις τουτονι τον αγωνα."—*Demosth. pro Corona.*

"Si quantum in agro locisque desertis audacia potest,—tantum in foro atque judiciis impudentia valeret,—non minus in causa cederet Aul. Cæcin. Sext. Valentii impudentiæ,—quantum in vi faciendâ cessit audaciæ."—*Cic.*

3.—"If you look about you, and consider the lives of others as well as your own;—if you think how few are born with honour, and how many die without name or children;—how little beauty we see, and how few friends we hear of;—how many diseases and how much poverty there is in the world;—you will fall down upon your knees, and, instead of repining at one affliction, will admire so many blessings which you have received from the hand of God." —*W. Temple.*

83. When the number of members exceeds that of four, or when several periods succeed each other, the style is said to be periodic.

Example.—The works of Cicero abound in examples of this style, particularly when he speaks of grave or dignified subjects to which it is well suited. Vide, Cic. Verr. de signis. Narr. de Ant. No. XXX. "quæ vox," etc.

84. The style *coupé* (incisus) consists in short detached sentences, each of which forms a complete sense.

Example.—Cicero Verr. de signis. Narr. de Ant. No. XXVII. 62, "hic, Verres," etc.

"I confess, it was want of consideration that made me an author. I writ, because it amused me. I corrected, because it was as pleasant to me to correct as to write. I

published, because I was told I might please such as it was a credit to please."—*Pope's Preface.*

85. The periodic style, on account of the close and connected train of thought, and of the suspension of the meaning to the close, is better adapted to fix the attention and to show the relation that exists between the ideas; but for this very reason it is liable to become tiresome and fatiguing.—Thus Cicero occasionally breaks away into the style *coupé* with very happy effect, especially in narration or when he wishes to press an argument home to the understanding of his hearers.

The general harmony of the discourse is best consulted by the judicious mixture of these two kinds of style.

Sect. II. Of Imitative Harmony.

86. It is, however, not only allowable, but, sometimes, even necessary to sacrifice mere mechanical harmony, and to interrupt this agreeable combination of sounds which please the ear, in order to gratify this organ with the pleasures of imitative harmony.

87. Imitative harmony consists in the resemblance of the sounds of the words and expressions to the things which they express.

88. We may imitate by the sounds of the words and expressions,

1. Natural sounds.

Example. "On a sudden, open fly,
With impetuous recoil, and jarring sound,

The infernal doors; and on their hinges grate
Harsh thunder."—*Milton.*

"Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning."—*Milton.*

2. Slow or rapid, solemn or light, easy or painful, uniform or interrupted motions.

Example.

"A needless Alexandrine ends the song,
And like a wounded snake drags its slow length along."
Pope.

"Not so when swift Camilla scours the plain,
Flies o'er the unbending corn and skims along the main."
Pope.

"Illi inter sese magna vi brachia tollunt."—*Virgil.*

"Quadrupedante putrem sonitu quatit ungula campum."
Virgil.

"First march the heavy mules securely slow,
O'er hills, o'er dales, o'er crags, o'er rocks they go."
Pope's Homer.

3. The passions and emotions of the soul.—As music has the power of exciting and expressing the different passions and emotions, so harmony by means of melody, and by grave, abrupt, solemn, sprightly, sweet, or brilliant cadences, represents or excites the different emotions of the mind, such as grief, anger, fear, joy, love, admiration, etc.

Example. "Cunctæque profundum
Pontum adspectabant flentes."—*Virgil.*

"Come, thou goddess fair and free,
In heaven 'ycleped Euphrosine," etc.

"Hail, thou goddess, sage and holy,
Hail, divinest melancholy," etc.—*Milton.*

Dryden's Ode on St. Cecilia's day.

"Namque ipsa decoram
Cæsariem nato genetrix, lumenque juventæ
Purpureum, et lætos oculis afflarat honores."—*Virg.*

(Nam) "diversa opus est veluti dare versibus ora,
Diversosque habitus; ne qualis primus et alter,
Talis et inde alter vultuque incedat eodem.
Hic melior motuque pedum et pernicibus alis,
Molle viam tacito lapsu per levia radit.
Ille autem membris ac male ignavius ingens
Incedit tardo molimine subsidendo.
Ecce aliquis subit egregio pulcherrimus ore,
Cui lætum membris venus omnibus afflat honorem;
Contra alius rudis informes ostendit et artus,
Hirsutumque supercilium ac caudam sinuosam,
Ingratus visu, sonitu illætabilis ipso."—*Vadæ.*

Art. III. Of the Ornaments of Style.

89. Clearness and harmony ought to reign throughout every composition, because the mind rejects what it does not comprehend, and the ear is offended with whatever is harsh or grating. But if we wish to keep up an interest that never flags throughout the piece, if we wish to produce great effects, to subjugate the mind, to captivate the imagination, to charm the heart, or to inflame the passions, we must clothe our expressions and our thoughts with those ornaments of style which Cicero calls, "insignia quædam et lumina orationis," and which are so incorporated with language that they form a constituent part of it. These ornaments consist in figures of speech and in the transitions which form the bonds of union between the thoughts.

Sect. I. Of Figures.

90. Figures (fingo) are expressions or turns of style which give to the thought or sentiment a grace, a strength, or a beauty that it would not possess when otherwise presented.

91. There are two kinds of figures: 1. Figures of words which exist in the words themselves, so that if the word is changed the figure disappears. 2. Figures of thought which consist merely in the turn given to the thought, so that the figure remains the same, although the expression is changed.

Ex. 1. "Youth and beauty shall be laid in dust."

Here we have a figure of words. Substitute other words, as the young and beautiful instead of youth and beauty, and the figure is destroyed.

"Cæcis erramus in undis."—*Virg.*

2. "I weep for joy
To stand upon my kingdom once again:
Dear earth, I do salute thee with my hand
Though rebels wound thee with their horses' hoofs.
As a long parted mother with her child
Plays fondly, with her tears, and smiles in meeting,
So weeping, smiling, greet I thee, my earth."

Here we have a figure of thought. If we change the expressions, if we curtail them, if we add to them, the figure would still subsist.

"Levis ætheries de lapsus Somnus ab astris
Aera dimovit tenebrosum et dispulit umbras,
Te, Palinure, petens, tibi tristia munera portans
Insonti."—*Virg.*

I. FIGURES OF WORDS.

92. Among figures of words some consist in a change of the signification of the words, and are called Tropes, (τρεπω, verto). Others consist in the mere arrangement of the words, and still retain the name of figures of words.

1. Of Tropes.

We shall only mention some of the principal tropes.

93. The *Metaphor*, (μεταφορα, translatio,) implies a change from the proper signification of a word to one which does not naturally belong to it; it being made to bear this meaning by virtue of the comparison between the two ideas which takes place in the mind.

Ex.—When it is said of some great man that "he upholds the state, like a pillar which supports the weight of a whole edifice," a comparison is made; but when it is said of such a man that "he is the pillar of the state," it has now become a metaphor.

"Achille s'elance comme un lion," is a comparison.
"Ce lion s'elance," is a metaphor.

"Irarumque omnes effundit habenas."—*Virg.*

"Duo fulmini nostri imperii, Scipiones in Hispania extincti sunt."—*Cic.*

94. A metaphor is faulty, 1, when it is taken from low and disgusting objects, or drawn from trivial circumstances.

Example.

"And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be famed: for there the sun shall greet them,
And draw their honours reeking up to heaven."—*Shak.*

"Diluvium, naturæ generale lixivium."—*Tertul.*

2. When it is too strong or exaggerated.

Ex. "Ferus et cupido,
Semper ardentes acuens sagittas
Cote cruentâ."—*Hor.*

"La pensée en rêvant sculpte des nations."—*V. Hugo.*

The following lines, written by a Spanish poet, occur in an epitaph intended for Charles V.

"Pro tumulo ponas orbem, pro tegmine cœlum,
Sidera pro facibus, pro lacrymis maria."

3. When there is little or no resemblance between the objects compared.

Ex.—"To take arms against a sea of troubles."—*Shaks.*

"Il soumet l'atelage à l'empire de mors."

"Long to my joys my dearest lord is lost,
His country's buckler, and the Grecian boast;
Now from my fond embrace by tempests torn,
Our other column of the state is borne,
Nor took a kind adieu, nor sought consent."—*Pope.*

4. When it is not followed out, or passes too abruptly from one metaphor to another.

Ex.—"I bridle in my struggling muse with pain,
That longs to launch into a bolder strain."—*Add.*

"Urit enim fulgore suo qui prægravat artes
Infra se positas."—*Hor.*

"Prends ta fondre, Louis: et va comme un Lion."

95. The ALLEGORY, (αλλα αγορα, alius sermo,) is a continued metaphor, and consists in the representation of one thing by another that resembles it.

Ex.—"Thou hast brought a vine out of Egypt: thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts: look down from heaven, and behold, and visit this vine; and the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself. It is burned with fire, it is cut down: they perish at the rebuke of thy countenance. Let thy hand be upon the man of thy right hand, upon the son of man whom thou madest strong for thyself. So will not we go back from thee: quicken us, and we will call upon thy name."—*Psalm* lxxx. 8—18.

Horace I. 14. "O navis referunt in mare," etc.

96. The CATACHRESIS, (καταχραομαι, to abuse,) is a species of metaphor by which we supply words of which the language is usually deficient.

Ex.—Thus we say a *leaf* of paper, a *sheet* of tin, *gold-leaf*, etc.

97. The METONYMY, (μετα ονομα, trans nomen, change of name,) employs one name for another to which it bears some resemblance.

Thus it substitutes, 1. The cause for the effect, as when we say, "I am reading Cicero," meaning the works of Cicero.

"——Onerantque canistris
Dona laborata Cereris."—*Virg.*

"Bacchus amat colles; aquilonem et frigora taxi."—*Virg.*

"They have Moses and the Prophets; let them hear them."—*Gospel.*

2. The effect for the cause.

Ex.—"And the merry bells ring round,
And the jocund rebecks sound."—*Milton.*

"Accipe nunc Danaûm insidias et crimene ab uno
Disce omnes."—*Virg.*

"Nec habet Pelion umbras."

3. The sign for the thing signified; thus we say, "to wield the *sceptre*," meaning to exercise the prerogatives of royalty; "a country devastated by the *sword*," describing the effects of war, etc.

"Vulner non pedibus te consequar."—*Ovid.*

"Cedant arma togæ, consedat laurea linguæ."

4. The thing containing for what is contained therein.

Ex.—Thus we say "England will never consent to the treaty," meaning the English; "for many centuries Rome was mistress of the world;" "the kettle boils," etc.

5. The place in which a thing is made or done for the thing itself.

Ex.—Thus we use altar for the sacrifice offered upon it; field for the battle thereon fought, as *a well contested field.*

"——Melpomene, cui liquidam pater
Vocem cum cithara, dedit."

98. The SYNECDOCHE, (συνεκδέχομαι, comprendere,)

is a species of metonymy which attributes a more or less comprehensive meaning to the word employed than it bears in its proper acceptation. It employs,

1. The genus for the species.

Ex. "See the leaves around us falling,
Dry and withered to the ground;
Thus to thoughtless *mortals* calling,
In a sad and solemn sound."

2. The species for the genus.

Example.—Thus we say of a delightful valley, that it is a Tempe, and we call an agreeable residence in the country, a Paradise.

3. The whole for a part.

Example.

"Aut ararim Parthus bibet, aut Germania Tigrin."—*Virg.*

"Fontemque ignemque ferebant."

4. A part for the whole.

Ex.—Thus we speak of a fleet of a hundred sail, twenty head of cattle, etc.

5. The singular for the plural.

Ex. "Navita Bosphorum
Pœnus perhorrescit, neque ultrà
Cœca timet aliundè fata;
Miles sagittas et celerem fugam
Parthi: catenas Parthus et Italum
Robur."—Hor.

"Hostis habet muros."

6. The plural for the singular.

Ex.—Thus we say *we* for *I;* we speak also of the

Ciceros, the Virgils, the Alexanders, the Solons, etc., of such an age or time.

7. The name of the substance for the thing of which it is made.

Ex.—Thus we use *lead* for *balls* or *shot; cold steel,* for a *sword; hemp,* for a *rope; canvass,* for a *sail,* etc.

99. The ANTONOMASIA (*αντι ονομα,* name for name) is a species of synecdoche, which assumes

First, A common for a proper name, as when we call Cicero, the Roman orator, etc.

Second, A proper for a common name, as in such expressions as the following, "he is a Cicero," "a Solomon," "an Alexander," "a Sardanapalus," etc.

100. In the use of tropes we must conform to established usage, if we wish to be understood and avoid becoming ridiculous.—Thus we speak properly enough of the *laurels* of victory, but not of the *oaks* of victory; so too of the *palm* of eloquence, but never of the *ivy* of poetry.

2. OF FIGURES OF WORDS, PROPERLY SO CALLED.

101. Figures of words, in which the signification of the words is not changed, are of two kinds: viz.

(*a.*) *Grammatical* figures, in which the strict grammatical construction is not observed.

(*b.*) *Oratorical* figures, in which there is no departure from the observance of the strict rules of grammar.

(*a*) Of Grammatical Figures.

The principal grammatical figures are the following:

102. The Ellipsis (ἔλλειψις, omission) is a retrenchment of words necessary to the complete construction of the phrase, in order to give more sprightliness or vivacity to the thought.

Ex.—"Were you to attempt a reformation of manners, what qualifications would you require in the men whom you would associate with you in such an undertaking? What would content you? Talent?—No! Enterprise?—No! Courage?—No! Reputation?—No! Virtue?—No! The men whom you would select should possess, not one, but all of these."—*Knowles.*

"Je l'aimais inconstant, qu' eusse-je fait fidele."—*Racine.*

"Οὐκ ἀγαθὸν πολυκοιρανίη."—*Hom.*

103. Pleonasm (πλεονασμός, redundancy) adds words which are not necessary to the full meaning of the sentence, in order that the reader or hearer may dwell longer upon the thought.

Ex. "The shades of summer eve did fall,
The moon, sweet regent of the sky,
Silvered the woods of Cumnor hall
And many an oak that grew thereby."
Old Ballad.

"Et que me fait à moi cette Troie ou je cours."—*Racine.*

"Proelia et pugnas."—*Luc.*

"Εἰπεῖν φάναι."—*Xen.*

104. Sullepsis (συλλεψεις, conceptio) makes the

word agree with the object, expressed by another word, and not with the word itself to which it relates.

Ex. "Ubi est scelus qui me perdidit?"

"Τέκνον φίλε."—*Hom.*

"Comme eux vous fûtes pauvre et comme eux orphelin."
Racine.

105. HYPERBATON (ὑπερ βαινω, to pass over) or Inversion, inverts the natural order of words.

Ex. "Of man's first disobedience, and the fruit
Of that forbidden tree, * *
* * * * *
Sing, heavenly muse."—*Milton.*

"Crowned with the sickle, and the wheaten sheaf,
While Autumn, nodding o'er the yellow plain,
Comes jovial on, the Doric reed once more
Well pleased I tune."—*Thomson.*

"'By these we acquired our liberties,' said the Scotch nobles, laying their hands on their swords, 'and with these will we defend them.'"—*Robertson.*

"Saxa vocant Itali mediis quæ in fluctibus *Aras*."—*Virg.*

"Sur ce propos, d'un conte il me souvient."—*La Fontaine.*

106. HYPALLAGE (ὑπο αλλαγη, change) inverts the regimen and order of words.

Ex.—Thus we say, "To restore a man to life," when we mean to resuscitate or give him life. Thus also in Latin, "Ibant obscuri solâ sub nocte,"—*Virg.*, for "Soli obscurâ ibant sub nocte," and "dare classibus austros," for "classes austris."

107. The employment of these figures must be sanctioned by the usage of the best writers.

(b.) Of Oratorical Figures.

The oratorical figures of speech are the following:

108. **Repetition** consists in repeating a word several times, in order to give more force and energy to the thought, and, by dwelling longer upon it, make a deeper impression on the mind.

1. Sometimes we repeat the same word twice in succession.

Ex.—"Vivis, et vivis non ad deponendam sed ad confirmandam audaciam."—*Cic.*

"Rompez, rompez tout pacte avec l'impieté."—*Racine.*

2. Sometimes we repeat the same words at the beginning, or at the conclusion of each member of the sentence.

Ex.—"I charge him with having destroyed the whole system of government; I charge him with having delegated away that power which the act of Parliament had directed him to preserve inalienably to himself; I charge him with having formed an ostensible committee," etc.—*Burke.*

"Te, dulcis conjux, te solo in litore secum,
Te, veniente die, te, decedente, canebat."—*Virg.*

"Doletis tres exercitus, Patres Conscripti, interfectos, interfecit Antonius; desideratis clarissimos cives, eos quoque vobis eripuit Antonius; auctoritas hujus ordinis afflicta est, affligit Antonius," etc.—*Cic.*

3. Sometimes the first and last words of each member of the sentence is repeated.

Ex.—"Quem Senatus damnavit; quem Pop. Rom. damnavit; quem omnium existimatio damnavit;—hunc vos sententiis vestris absolvetis?"—*Cic.*

4. Sometimes the word which terminates the preceding member of the sentence is repeated at the beginning of the next.

Ex.—"Hic tamen vivit! vivit? Imo etiam in senatum venit."—*Cic.*

5. Sometimes we recur to the same word to produce a contrast or opposition of ideas.

Ex.—"Quam (provinciam) pauper divitem ingressus, dives pauperem reliquit."—*Cic.*

6. Sometimes words which have nearly the same meaning are accumulated upon each other.

Ex.—"Abiit, excessit, evasit, erupuit."—*Cic.*

7. Sometimes words are placed in antithesis with words from which they are derived.

Ex.—"Emit morte immortalitatem."

"Ut non emissus ex urbe, sed immissus in urbem esse videatur."—*Cic.*

This often degenerates into a childish play upon words.

8. Sometimes the connecting particles which serve to unite the words or members of a sentence together are repeated.

Ex.—"Mens, et animus, et consilium, et sententia civitatis posita est in legibus."—*Cic.*

"On egorge à la fois les enfans, les veillards
Et la sœur et le frère
Et la fille et la mère."

109. Disjunction, on the other hand, suppresses these particles.

Ex.—"Statesmen,—scholars,—divines,—heroes,—poets,—do you want exemplars worthy of study and imitation? Where will you find them brighter than in Scotland?"—*Flagg.*

"Français, Anglais, Lorrains que la fureur rassemble,
Avancaient, combattaient, frappaient, mourraient, ensemble."

110. An EPITHET is generally an adjective, which, though the principal idea may be sufficiently expressed, adds grace or energy to the thought, sentiment or image.

Epithets should be suitable to the object to which they are applied, conformable to the character of the person, and especially adapted to the nature of the circumstance.

Ex.—"Arma diu senior desueta trementibus ævo
Circumdat nequidquam humeris, et inutile ferrum
Cingitur."—*Virg.*

111. Epithets are faulty, 1. When they are not suitable to the subject, or the circumstances of the object.

Ex.—"The least fatal reverse of fortune," "the verdant green."

"Mortem avium turbæ nix infert alba loquaci."

2. When they are superfluous, that is, when they add nothing to the thought, the sentiment, or the image.

Ex.—"The remorseless tiger," "the faint-hearted coward," &c.

"Le mal a brisé mes os
Et sa rage insatiable
Ne me laisse aucun repos."—*Rousseau.*

3. When they are so multiplied that they obscure the idea, and render the sentence heavy and encumbered.

Ex.—"But what can one do? or how dispense with these darker disquisitions, and moonlight voyagers, when we have to deal with moon-blind wits, who, though very acute and able in their kind, may be said to renounce daylight, and extinguish, in a manner, the bright visible world, by allowing us to know nothing beside what we can prove by strict and formal demonstration?"—*Shaftsbury.*

"Enfin les genereux poetes
Des vertus fleuries interpretes
Sont le peuple de ce sejour."—*La Motte.*

112. By APPOSITION is meant an incidental phrase which serves as an epithet to a noun, or one which is inserted as a parenthetical clause.

Ex.—"Yon waste, where roaming lions howl,
Yon isle, where moans the gray-eyed owl,
Shows the proud Persian's great abode,
Where sceptred once, an earthly god,
His power-clad arm controlled each happier clime,
Where sports the warbling muse, and fancy soars sublime."

II. FIGURES OF THOUGHT.

1. Of figures of thought adapted to convey instruction.

113. Among the figures of thought, some appear rather an artifice invented by the mind, the principal aim of which is to instruct.—They are the following:

114. PRÆTERMISSION or omission, is the feigned

omission or passing over in silence what is nevertheless expressed.

Ex.—"I will not speak to you of the agreeable relaxation to be found in these (literary) pursuits from the oppressive toils and cares of business, and the still more oppressive toils and cares of fashionable dissipation; of their talismanic power to avert the malignant influence of that demon who lurks in the train of excessive civilization and refinement, and poisons the fountain of pleasure in polished life. I will not remind you of the consolation afforded by the cultivation of letters in adversity,—of the balm it ministers to the soul wounded in its dearest affections,—of the pure and elevated enjoyments it bestows. I will not speak to you of these," etc.—*Wheaton.*

"Itaque illa omnia, quæ sæpe audistis, et tenetis animis, etiamsi non audiatis, prætermitto; nihil de hac ejus urbana audacia loquor, nihil de superbia, nihil de contumelia, nihil de crudelitate disputo. Lateant libidines ejus illæ," etc.—*Cic.*

"Ce serait ici le lieu," etc.—*Bossuet oras. fun.*

"But you and I, reader, can afford to make no tarriance in Leyden. I cannot remain with you here till you could see the rector magnificus in his magnificence. I cannot accompany you to the monument of that rash baron who set the crown of Bohemia in evil hour upon the elector palatine's unlucky head. I cannot take you to the graves of Boerhaave and Scaliger. I cannot go with you into that library of which Heinsius said, when he was librarian there, 'Plerumque in quâ simulac pedem posui, foribus pessulum abdo, ambitionem autem, amorem, libidinem, etc., excludo, quorum parens est ignavia, imperitia nutrix,' etc. I cannot walk with you round the ramparts, from which, etc. I cannot even go up the Burgt with you, though it be pretended that the Hengist of Anglo-Saxon history erected it; nor can I stop at the entrance of that odd place, for you to admire the

lion of the United Provinces, etc.—We cannot afford time for going to Oegstgeest, though the first church in Holland is said to have been founded there by St. Willebrod, etc. Nor can I accompany thee to Noortwyck and describe to thee its fish-ponds, its parterres, the arabesque carpet-work of its box, etc. We cannot walk upon the shore at Katwyck, when it was formerly a piece of Dutch courtship for the wooer to take his mistress in his arms, carry her into the sea till he was more than knee deep, set her down upon her feet, and then, bearing her out again, roll her over and over upon the sand-hills by way of drying her. We have no time for visiting that scene of the Batavian Arcadia.—No, reader, I cannot tarry to show thee the curiosities of Leyden, nor to talk over its *memorabilia*, nor to visit the pleasant parts of the surrounding country, though Gerard Goris says, that 'comme la ville de Leide, entourée par les plaisants villages de Soeterwoude, Stompvic, Wilsveen, Tedingerbrouk, Oegstgeest, Leiderdorp, et vennep, est la cêntre et la delice de toute Hollande,'" etc. etc.—*The Doctor.*

115. CONCESSION grants a thing which appears contrary to what the orator wishes to prove, in order to turn it to his advantage immediately afterwards.

Ex.—"Habes igitur, Tubero, quod est accusatori maxime optandum, confitentem reum; sed tamen ita confitentem se in eâ parte fuisse quâ te, Tubero," etc.—*Cic.*

116. COMMUNICATION takes place when the orator is sure of the weight of his arguments, and communicates them in a familiar manner to his hearers or even to his adversary, appealing from them to his decision.

Ex. "Well, honour is the subject of my story—
I cannot tell what you and other men
Think of this life;" etc.—*Shakspeare.*

"Dis, Valere, dis nous, puisq'il faut qu'il périsse
Où penses-tu choisir un lieu pour son supplice?
Sera-ce entre des murs que mille et mille voix
Font resonner encore du bruit de ces exploits?
Ce sera-ce hors de ces murs, au milieu de ces places
Qu'on voit fumer encore du sang des Curiaces?"

Corneille.

"Si tu apud Persos," etc.—*Cic. Verr. V. de supplic. No.* 166.

117. CORRECTION takes place when we resume what has been said, as if we wished to say it otherwise or in a better manner.

Example.

"O Stultitiam! Stultitiam ne dicam, an impudentiam!"

Cic.

"Mais que dis-je? Il ne faut pas l'en louer, il faut l'en plaindre."—*Flechier.*

118. OCCUPATION or PROLEPSIS foresees an objection, meets it, and answers it before it is made by the adversary.

Example.

"Il a tort, dira l'un; pourquoi faut-il qu'il nomme?
Attaquer Chapelain! ah! c'est un si bon homme!
Balzac en fait l'éloge en cent endroits divers.
Il est vrai, s'il m'eût cru, qu'il n'eût point fait de vers;
Il se tue à rimer; que n'écrit-il en prose?
Voilà ce que l'on dit. Hé, que dis-je autre chose?
En blâmant ses écrits, ai-je, d'un style affreux,
Distillé sur sa vie un venin dangereux?
Ma muse, en l'attaquant, charitable et discrète,
Sait de l'homme d'honneur distinguer le poëte."

Boileau.

119. SUBJECTION takes place when the orator himself asks questions and answers them.

Ex.—"They tell us that we are weak, unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction?" etc.—*P. Henry.*

"Quid enim tam novum, quàm adolescentem, privatum exercitum difficili reipublicæ tempore conficere? — Confecit. Huic præesse?—præfuit."—*Cic.*

"An domus tibi deerat? At hebebas. An pecunia? At abundabas. An arma? At ita pridem missa fuerant."

Cic.

120. GRADATION or CLIMAX presents a succession of ideas, images, or sentiments, the strength of which goes on always increasing or diminishing, according as the gradation is ascending or descending.

Ex.—"Nihil agis, nihil moliris, nihil cogitas, quod ego non modo non audiam, sed etiam non videam planeque sentiam."—*Cic.*

"Facinus est vincire civem Romanum, scelus verberare, propè parricidam necare."—*Cic.*

"Let me not stir nor breathe, lest I dissolve
That tender lovely form of painted air
So like Almeria. Ha! it sinks, it falls,
I'll catch it ere it goes, and grasp her shade;
'Tis life, 'tis warm, 'tis she, 'tis she herself."

Congreve.

"Can you raise the dead?
Pursue and overtake the wings of time?
And bring about again the hours, the days,
The years that made me happy?"—*Congreve.*

121. A SENTENCE is a short and lively reflexion, expressing a general maxim, which flows naturally from the subject.

Ex. "The griefs she bids us here endure
She can herself repair."—*Wilson.*

"Je suis jeune il est vrai, mais aux âmes bien nées
La valeur n'attend pas le nombre des années."
Corneille.

When it concludes a train of reasoning, or the details of a description, it is called the *epiphoneme.*

Ex. "So, faint resemblance! on the marble tomb,
The well-dissembling mourner stooping stands,
For ever silent, and for ever sad."—*Thomson.*

"Tanta molis erat Romanam condere gentem."—*Virg.*

2. Of Figures of Thought adapted to please.

122. There are other figures of thought, which appear to be the offspring of the imagination, the main object of which is to please. Such are the following:

123. Hypotyposis or Description gives so vivid a picture of objects that the reader or hearer seems to view them passing before his eyes.

Ex. "Ipse (Verres) inflammatus scelere in forum venit; ardebant oculi, toto ex ore crudelitas eminebat, expectabant omnes quò tandem progressurus erat, aut quidnam acturus esset, cum repente hominem corripi, atque in foro medio nudari ac deligare et virgis expediri jubet. Clamabat ille miser se civem esse Romanum."—*Cic.*

"By this time he was cross the ford,
Where in the snow the chapman smoored;
And past the birks and muckle stane,
Where drunken Charlie brak 's neck bane;
And through the whins, and by the cairn,
Where hunters fand the murdered bairn;

And near the thorn, aboon the well,
Where Mungo's mither hanged hersel."—*Burns.*

124. In order to paint with this vivacity of expression, the writer ought, 1. To have seen, at least in his imagination, the object he describes and to make choice of the most striking traits or circumstances, and those most suitable to make the impression he wishes to produce.

2. To depict the object more or less in detail, according to the nature of the work. For example, the historian is limited to the details of the most prominent traits, without retarding the progress of events; the orator may indulge in a more diffuse detail of circumstances, but he stops as soon as he has produced the impression he wishes to make; while the poet, whose object is to please the imagination, has greater liberty, and may finish his picture as his fancy dictates.

Ex.—Compare a description of *the horrors of war* written by a historian, *T. Livy, Destruction of Alba*, v. 7, 8; by an orator, *Sallust Cat., Speech of Cæsar*, "quæ belli sævitas," &c.; by a poet, *Virg. Æn. II.* 469—505.

"Illi inter sese multa vi bracchia tollunt
In numerum, versantque tenaci forcipe massam."—*Virg.*

"After hearing the description given by an eye-witness of the paroxysm of fever and delirium into which despair threw the natives, when, on the banks of the polluted Ganges, panting for death, they tore more widely open the lips of their gaping wounds to accelerate their dissolution, and while the blood was issuing, presented their ghastly eyes to heaven, breathing their last fervent prayer, that the

dry earth might not be suffered to drink their blood, but that it might rise up to the throne of God, and rouse the eternal Providence to avenge the wrongs of their country." —*Sheridan.*

125. Nothing enlivens description more than contrast; two pictures placed opposite to each other mutually set each other off.

Example.

"Last noon beheld them full of lusty life,
Last eve in beauty's circle proudly gay,
The midnight brought the signal sound of strife,
The morn the marshalling in arms,—the day
Battle's magnificently stern array!
The thunder clouds close o'er it, which when rent,
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse,—friend, foe,—in one red burial blent."
Byron.

"Furieuse elle vole, avec un coutelas,
Vers ce fils innocent qui lui tendait les bras."—*Voltaire.*

126. HYPOTYPOSIS takes different names according to the objects it describes; thus, CHRONOGRAPHY describes the circumstances of the time.

Ex.—"Expectata dies aderat, nonamque serenâ
Auroram Phaëtontis equi jam luce vehebant."—*Virg.*

127. TOPOGRAPHY paints the place of the scene, as a temple, a palace, a landscape, &c.

Ex.—"Est procul in pelago saxum, spumantia contra
Litora;" etc.—*Virg.*

128. PROSOPOGRAPHY depicts the exterior of bodies, the air, the gait of persons or animals.

Ex.—"Hast thou given the horse strength? hast thou

clothed his neck with thunder? Canst thou make him afraid as a grasshopper? the glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha, and he smelleth the battle afar off, the thunder of the captains, and the shouting."—*Job* xxxix. 19—25.

"Præstitit Æneas clarâque in luce refulsit,
Os humerosque deo similis."—*Virg.*

"Crine ruber, niger ore, brevis pede, lumine læsus,
Rem magnam præstas, Zoile, si bonus es."—*Martial.*

"Socrates, like Esop, was of a very deformed appearance; his nose was flat, his eyes stretching from their sockets, his forehead bald, his shoulders hairy, his belly corpulent, his legs crooked, and his whole body so awkward that he is very justly compared, by Alcibiades, to Silenus and the Satyrs."—*Vavassor.*

See also Virgil's description of the horse, Geor. III. 75 *et seq.*

129. ETHOPŒIA (ἔθος ποιεω,) describes the good or bad qualities of a person or animal.

Ex.—Cato.—"Qui nunquam recte fecit, ut facere videretur, sed quia aliter facere non poterat; cuique id solum visum est rationem habere quod haberet justitiam."—*Veller. Paterc.*

"Erat in consilium ad facimus aptum: consilio autem neque lingua neque manus deerat.—Nihil erat quod non ipse obiret, accurreret, vigilaret, laboraret; frigus, sitim, famem ferre poterat."—*Sallust.*

(Mr. Burke.) "The prodigy of nature and acquisition. He read every thing, he saw every thing, he foresaw every thing. His knowledge of history amounted to the power of foretelling, and when he perceived the wild work that was doing in France, that great political physician, intelligent of symptoms, distinguished between the access of fever and the force of health," etc.—*Grattan.*

130. PARALLEL places the description of the characters of two persons together, and compares them in order to point out more clearly their resemblance or difference.

Ex.—See the characters of Washington and Napoleon Bonaparte, by Phillips; also the parallel between Homer and Virgil, in Pope's preface to his translation to the Iliad; and in French, between Turenne and Condé, by Bossuet, and that between Corneille and Racine, by La Bruyère.

131. ANTITHESIS, (*αντι τιθημι,*) opposes thoughts to each other to show more distinctly their relation, or to improve our conceptions of an object.

Ex.—"So meek, so stern; so pleasant and so pouty,
There is no living with thee, nor without thee."
Martial translated.

"Servare potui; perdere an possim rogas?"—*Sen.*

"Vous parlez en soldat; je dois agir en roi."—*Racine.*

"How poor, how rich, how abject, how august,
How complicate, how wonderful is man!
A beam ethereal, sullied and absorbed,
Though sullied and dishonoured, still divine.
An heir of glory, a frail child of dust,
Helpless immortal, insect infinite!
A worm, a God! I tremble at myself.

What can preserve my life, or what destroy?
An angel's arm can't snatch me from the grave—
Legions of angels can't confine me there."—*Young.*

"Pride still is aiming at the blest abodes,
Men would be angels, angels would be gods;
Aspiring to be gods, if angels fell,
Aspiring to be angels, men rebel."—*Pope.*

To antithesis belongs also CONTRAST, which places not only the thoughts, but also descriptions in opposition to each, in order more fully to illustrate the object.

Ex.—"A light wife makes a heavy husband."

"One man there was—and many such you might
Have met—who never had a dozen thoughts
In all his life, and never changed their course;
* * * * * *
He lived—
Lived where his father lived—died where he died;
Lived happy, and died happy, and was saved.
Be not surprised. He loved and served his God.
There was another, large of understanding,
Of memory infinite, of judgment deep;
Who knew all learning, and all science knew;
* * * * * *
And yet in misery lived, in misery died.
Because he wanted holiness of heart."—*Pollok.*

132. COMPARISON traces the resemblance which one object bears to another in certain respects, whether in point of the external qualities which each possesses, or in reference to the similarity of feeling excited in the mind, in order to make it better understood or to improve our conception of it.

Ex. "Qualis, ubi abruptis fugit præsepia vinclis
Tandem liber equus, campoque potitus aperto;
Aut ille in pastus armentaque tendit equarum,
Aut assuetus aquæ perfundi flumine noto
Emicat, arrectisque fremit cervicibus altè
Luxurians, luduntque jubæ per colla, per armos."
Virg.

"On the other side,
Incensed with indignation, Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge
In the arctic sky, and from his horrid hair
Shakes pestilence and war.

* * * * * *

And such a frown
Each cast at the other, as when two black clouds
With heaven's artillery fraught, come rattling on
Over the Caspian, then stand front to front
Hovering a space, till winds the signal blow
To join their dark encounter in mid-air."—*Milton.*

"The music of Carryl was like the memory of joys that are past, pleasant and mournful to the soul."—*Ossian.*

"Pleasant are the words of the song, and lovely are the tales of other times. They are like the dew of the morning on the hill of roses, when the sun is faint on its side, and the lake is settled and blue in the vale."—*Ossian.*

133. Comparisons ought to be clear, just, dignified, new, and not too frequent, especially in prose.

Ex. "So saying, a noble stroke he lifted high,
Which hung not, but so swift with tempest fell
On the proud crest of Satan, that no sight,
Nor motion of quick thought, less could his shield,
Such ruin intercept: Ten paces huge
He back recoiled; the tenth on bended knee

His massy spear upstayed; as if on earth,
Winds under ground or waters, forcing way
Side long, had pushed a mountain from his seat,
Half sunk with all his pines."—*Milton.*

They are clear when the object of comparison is better known, or more easily conceived or imagined than the subject which it is intended to illustrate.

Ex. "She never told her love,
But let concealment, like a worm in the bud,
Feed on her damask cheek. She pined in thought,
And with a green and yellow melancholy,
She sat, like patience on a monument,
Smiling at grief."—*Shakspeare.*

"The troops, exulting, sat in order round,
And beaming fires illumined all the ground,
As when the moon, resplendent orb of night,
O'er heaven's pure azure sheds her sacred light;
When not a cloud o'ercasts the solemn scene,
And not a breath disturbs the deep serene;
Around her throne the vivid planets roll,
And stars unnumbered gild the glowing pole;
O'er the dark trees a yellow verdure spread,
And tip with silver every mountain's head.
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies,
The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful light,
So many flames before proud Ilion blaze
And lighten glimmering Xanthus with their rays."
Pope's Homer.

They are just when the resemblance between the objects is natural and easily apprehended by the mind.

They are dignified and noble when they are drawn

from objects which inspire elevated ideas, or which have nothing mean or low in them.

Ex.—The following comparison is neither just nor dignified. It compares Amata driven by the furies to a boy whipping his top.

"Ceu quondam torto volitans sub verbere turbo,
Quem pueri magno in gyro vacua atria circum
Intenti ludo exercent:"—*Virg.*

The reader may form his own judgment respecting the following comparison:

"Like as a mastiffe, having at a bay
A salvage bull, whose cruell hornes doe threat
Desperate daunger if he them assay,
Traceth his ground, and round about doth beat,
To spy when he may some advantage get,
The whiles the beast doth rage and loudly rore;
So did the squire, the whiles the carle did fret
And fume in his disdainful mynd the more,
And oftentimes by Turmagant and Mahound swore."
Spenser.

They are new when they are not drawn from trite or worn out subjects, or when they are so they may be made to look new by the peculiar turn of the thought or expression given to them.

And, lastly, they are faulty when the resemblance between the objects compared is so slight that it requires an effort of the mind to discover it, or when they are so frequent that they fatigue the mind and dazzle it by their continued glitter.

134. ALLUSION awakens the idea of an object without expressly mentioning it. An allusion may be drawn from history, from fable, from morals, from some celebrated writer.

Ex.—Ulysses, in the following lines, makes an allusion to one of the ancestors of Ajax, who had been banished for fratricide.

"Nam mihi Laertes pater est, Arcesius illi,
Jupiter huic neque in his quisquam damnatus," etc.
Ovid.

"Certain renard Gascon, d'autres disent Normand."
La Fontaine.

Boileau, speaking of Bourdaloue, says,

"Desmares, dans St. Roch, n'auraient pas mieux prêché."
Xe. Sat.

135. PERIPHRASIS or CIRCUMLOCUTION expresses in many words what might have been comprised in fewer. It is used,

1. To ornament an idea or image.

Ex. "But yonder comes the powerful king of day,
Rejoicing in the east."—*Thomson.*

"Et jam summa procul villarum culmina fumant
Majoresque cadunt altis de montibus umbræ."—*Virg.*

2. To avoid a low or vulgar thought or expression.

Ex.—Thus to avoid the introduction of so unpoetical a name as *hog* or *pig* into elegant poetry, Dellile calls him "l'animal que se nourrit de glandes."

3. To conceal an idea, or to shun a word which it would be painful to express, or difficult to be understood.

Ex. "Olli dura quies oculos et ferreus urget
Somnus; in æternum clanduntur lumina noctem."
Virg.

"Fecerunt id servi Milonis, neque imperante neque præ-

sente domino, quod suos quisque servos in tali re facere voluisset."—*Cic.*

136. EXTENUATION says things in such a manner, as to make them appear less than they are in reality.

Ex.—See the last example quoted above. Thus also the friends of Verres, called the spoliation and robbery of his province, "Morbum et insaniam." See also, in the fable of the animals, sick of the plague, by La Fontaine, "The ass came in his turn and said, 'I remember one day, when I was carrying cabbages to market, I ate a few leaves: I was perishing with hunger, etc.'"

137. EXAGGERATION, on the contrary, represents things in such a manner as to make them appear greater than they are.

Ex.—Thus Cicero is at a loss what name to give the enormities committed by Verres, "Ego quo nomine appellem nescio." See also the fable quoted above, "What! eat your master's cabbages, etc."

138. LITOTE says the least possible in order to magnify and exalt the object.

Ex.—Thus Livy calls Polybius, "Non spernendus Auctor." Mithridates, offended by Monimia, exclaims, "Est-ce Monime? et suis-je Mithridate?" —*Racine.*

139. HYPERBOLE (ὑπερ βαλλω) exaggerates its object in order to make it better understood or perceived, or to exalt our conceptions of it.

Ex.—"I saw their chief, tall as a rock of ice; his spear the blasted fir; his shield the rising moon; he sat on the shore, like a cloud of mist on the hill."—*Ossian.*

"Illa intactæ segetis per summa volaret
Gramina, nec teneras cursu læsisset aristas;
Vel mare per medium fluctu suspensa tumenti
Ferret iter, celeres nec tingeret æquor plantas."—*Virg.*

"He had a fever when he was in Spain;
And when the fit was on him I did mark
How he did shake. 'Tis true, this god did shake;
His coward lips did from their colour fly;
And that same eye whose bend doth awe the world,
Did lose its lustre: I did hear him groan;
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas! it cried—Give me some drink, Titinius,
As a sick girl."—*Shakspeare.*

140. The hyperbole is faulty if, in the transports of admiration or passion, the speaker or writer is so carried away as to neglect all adherence to truth or probability, or to fear that he has not said enough to make himself understood.

Ex.—"Par domus est cœlo, sed minor est Domino."
Martial.

"The star that at your birth shone out so bright,
It stained the duller sun's meridian light."—*Dryden.*

"I found her on the floor ————
Pouring out tears at such a lavish rate,
That were the world on fire, they might have drowned
The wrath of Heaven, and quenched the mighty ruin."
Lee.

3. Of Figures of Thought calculated to excite the Passions.

141. There are other figures of speech, inspired by passion, which appear especially adapted to awaken

emotion, or to excite the passions:—such are the following:—

142. INTERROGATION proposes a question not with the view of obtaining an answer, but to give greater strength or vivacity to the thought.

Ex.—"Quousque tandem abutêre, Catalina, patientiâ nostrâ? Patere tua consilia non sentis? Constrictum jam horum omnium conscientiâ teneri conjurationem tuam non vides?"—*Cic.*

"Non ego te vidi Damonis, pessime, caprum
Excipere insidiis?"—*Virg.*

"Are they now competent to declare, on the part of themselves and all posterity, that a free trade to these regions, will never, in the efflux of time, be of any service to the kingdom of Ireland?"—*Grattan.*

143. DOUBT expresses a real or supposed uncertainty respecting what to say or how to act.

Ex.—"Quo me miser conferam? An domum? Matrem ne ut miseram lamentantamque videam et abjectam?"—*Gracchus quoted by Cic. de orat. III.* 56.

"En quid agam? rursus ne procos irrisa priores
Experiar, Nomadumque petam connubia supplex,
Quos ego sum toties dedignata maritos?
Iliacas igitur classes, atque ultima Teucrûm
Jussa sequar."—*Virg.*

"I really do not know how to ask, or even to expect the attention of the court; I am sure it is no gratification to me, to try your lordship's patience on a subject so completely exhausted."—*Erskine.*

"'Tis hard to say if greater want of skill
Appears in writing or in judging ill."—*Pope.*

"In this strange and precarious hour, when the foundations of the kingdoms are undermined, I know not what course of conduct to pursue. If I am silent, I will appear pusillanimous to my friends, and to my enemies; if I lift my voice, I will seem one of the principal demagogues of ruin."

144. SUSPENSION pauses in the midst of the sentence, either to make the mind dwell still longer on what is said, or for the purpose of saying something else quite different from what was anticipated.

Ex.—"Cæsar had his Brutus, Charles I. had his Cromwell, and George III.—may profit by the example."—*P. Henry.*

"Combien de fois a-t-elle remercié Dieu de deux grandes grâces, l'une de l'avoir fait chretienne; l'autre, ... qu' attendez-vous MM.? peut-être d'avoir retabli les affairs du roi son fils? non; c'est de l'avoir faite reine malheureuse."—*Bossuet.*

145. RETICENCE or CONCEALMENT suddenly interrupts the discourse, and passes on to another idea, so as, however, to leave sufficiently plain what we affect to suppress.

It is employed when we do not choose or are afraid to express our sentiments, or when we wish more to be understood than we are willing to say.

Ex.—"Quos ego . . . sed motos præstat componere fluctus." *Virg.*

146. LICENCE (παρρησια) permits offensive truths to be spoken openly.

"Our merchants have been insulted in Portugal, our commerce interdicted;—what did the British lion do? Did he whet his tusks? Did he bristle up and shake his mane?

Did he roar? no, no such thing—the gentle creature wagged his tail for six years at the court of Lisbon, and now we hear from the Delphic oracle on the Treasury bench, that he is wagging his tail in London to Chevalier Pinto, who," etc.—*Curran.*

We cannot, however, call the license a figure of speech when it is the simple and candid expression of a frank and ingenuous mind; it becomes so only when its aim is flattery.

Ex.—Cicero thus extols the clemency of Cæsar:

"Suscepto bello, Cæsar, gesto etiam ex magnâ parte, nullâ vi coactus, judicio ac voluntate ad ea arma profectus sum, quæ erant sumpta contra te."—*Orat. pro Lig.*

"Un dia que el (Hernan Cortes) fué á la presencia de Carlos Quinto para obtener justicia contra las vejaciones que los ministros le hacian esperimentar, le dijo este principe. 'Quien sois?'—'Un hombre,' respondio el, 'que le ha dado mas provincias a vuestra majestad que ciudades le dejáron sus antipasados.' "

147. IRONY conveys a meaning contrary to what the words in themselves literally express.

Ex.—"And it came to pass at noon, that Elijah mocked them, and said, Cry aloud; for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked."—1 *Kings*, xviii. 27.

"And the Lord God said, Behold the man has become as one of us, to know good and evil."—*Genesis* iii. 22.

"Je le declare donc: Quinault est un Virgil."—*Boileau.*

"Sed stulti sumus, qui Drusum, qui Africanum, Pompeium, nosmetipsos cum P. Clodio conferre audeamus. Tolerabilia fuerunt illa: Clodii mortem æquo animo ferre nemo potest. Luget Senatus; moeret equester ordo; tota civitas conferta seni est," etc.—*Cic.*

"Oppida tota canem venerantur, nemo Dianam
Pomum et cepe nefas violare ac frangere morsu.
O sanctas gentes! quibus hæc nascuntur in hortis
Numina."—*Juvenal.*

"Quis neget Æneæ magnâ de stirpe Neronem?
Sustulit hic matrem; sustulit ille patrem."

"Mr. O'Brien thus persecuted, abused and terrified, would have gone and lodged his sorrows in the sympathetic bosom of the mayor, but to prevent him even this little solace, they made him drunk; the next evening they used him in the like barbarous manner, so that he was not only sworn against his will, but, poor man, he was made drunk against his inclination. Thus was he besieged with *united* beef-steaks and whiskey, and against such potent assailants not even Mr. O'Brien could prevail."—*Curran.*

"Carmina Paulus emit; recitat sua carmina Paulus;
Nam quod emes possis dicere jure tuum."—*Martial.*

The Latins frequently accompany their Ironies with the words "scilicit," "nimirum," "nempe," as, "Id populus curat, scilicit, etc."—*Terence.* The English often add the words "and yet," "forsooth," etc., as, "We have stood the shock of a long and trying war, we have proved our valour, and struggled for our rights, and yet we are weak, pusillanimous, and cowardly."

148. PERMISSION is a figure of which the speaker avails himself when he abandons himself to the discretion of another, or he uses it to follow out what he has commenced, with a view either of working upon the feelings, or under pretence of rendering himself odious.

Ex.———"Si omnes uno ordine habetis Achivos,
Idque audire sat est, jamdudum sumite pœnas."
Virgil.

149. IMPRECATION wishes or denounces ill, frequently by invoking all the powers of heaven and hell.

Ex.—"May my tongue cleave to my palate, if I ever forget thee, O! Jerusalem."—*Ps.*

"May the brave and generous soldier live to enjoy the fruits of his valour, but may the coward's portion be an early and ignominious grave."

"Dii te perdent, fugitive, ita non modo nequam et improbus, sed etiam fatuus et amens es."—*Cic.*

"Oh God! thou hast anointed me [Las Casas] thy servant—not to curse, but to bless my countrymen; yet now my blessing on their force were blasphemy against thy goodness. No! I curse your purpose, homicides! I curse the bond of blood by which you are united.—May fell division, infamy, and rout, defeat your projects, and rebuke your hopes!—On you, and on your children, be the peril of the innocent blood which shall be shed this day."—*Sheridan.*

"Tombe sur moi le ciel pourvu que je me venge."—*Racine.*

150. DEPRECATION presents under the form of a touching prayer the reasons and objects that are calculated to excite emotion.

Ex.—"Par le salut des Juifs, par ces pieds que j'embrasse
Par ce sage veillard l'honneur de votre race,
Daignez d'un roi terrible apaiser le courroux,
Sauvez Aman qui tremble à vos sacres genoux."
Racine.

151. EXCLAMATION expresses a lively and sudden sentiment which arrests the attention.

Ex.—"Filial Piety!—it is the primal bond of society!—it now quivers on every lip! it now beams from every eye!

—it needs no aid of memory! it needs not the deductions of reason!—it explores the thought, elucidates the aching eye! and breathes sweet consolation even in the awful moment of dissolution."—*Sheridan.*

"Tu procul a patriâ (nec sit mihi credere tantum!)
Alpinas, ah dura! nives et frigora Rheni
Me sine sola vides. Ah! te ne frigora lædant!
Ah! tibi ne teneras glacies secet aspera plantas."—*Virg.*

"O vanité! ó neant! ó mortels ignorants de leurs destinées."—*Bossuet.*

152. SUPPOSITION or hypothesis supposes things which are either possible or impossible, from which consequences are deduced.

Ex.—"Fingite igitur cogitatione imaginem conditionis meæ; si possim efficere ut Milonem absolvatis, sed ita si P. Clodius revixerit. Quid vultu extimuitis? quonam modo ille vos vivus afficeret, qui mortuus inani cogitatione percussit?"—*Cic.*

153. APOSTROPHE (απο τρεπω) suddenly breaks off from the regular course of the subject and addresses some person or persons among those present, or even the absent, the dead, animate or inanimate beings.

Ex.—"That very night in which my son was born,
My nurse, the only confidant I had,
Set out with him to reach her sister's house;
But nurse nor infant have I ever seen,
Nor heard of Anna since that fatal hour.
My murdered child! had thy fond mother feared
The loss of thee, she had loud fame defied,
Despised her father's rage, her father's grief,
And wandered with thee through the scorning world."
Home.

"Quid enim districtus ille tuus in acie Pharsalicâ gladius agebat? cujus latus ille mucro petebat?"—*Cic.*

"Quousque tandem abutêre, Catilina, patientiâ nostrâ?" —*Cic.*

"Glaive du Seigneur, quel coup vous venez de frapper! toute la terre en est etonné."—*Bossuet.*

"Daughter of heaven, fair art thou! the silence of thy face is pleasant: thou comest forth in loveliness; the stars attend thy blue steps in the east. The clouds rejoice in thy presence, O moon! and brighten their dark brown sides. Who is like thee in heaven, daughter of the night? The stars are ashamed in thy presence, and turn aside their sparkling eyes. Whither dost thou retire from thy course, when the darkness of thy countenance grows? Hast thou thy hall like Ossian? Dwellest thou in the shadow of grief? Have thy sisters fallen from heaven? and are they who rejoiced with thee at night no more?—Yes, they have fallen, fair light! and often dost thou retire to mourn.—But thou thyself shalt one night fail, and leave thy blue path in heaven. The stars will then lift their heads; they who in thy presence were astonished will rejoice."—*Ossian.*

154. PROSOPOPŒIA (προσωπον ποιεω) or PERSONIFICATION, the boldest and most striking of oratorical figures, gives life, sentiment, action, even words to all beings animate or inanimate, present or absent, living or dead, real or imaginary.

Ex.—Thus we speak of a "furious tempest," "smiling meadows," "drowsy night," "musing midnight," &c.

"O pardon me, thou bleeding piece of earth."—*Shakspeare.*

"The sword of Gaul trembles at his side, and longs to glitter in his hand."—*Ossian.*

"Now came still evening on, and twilight gray
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were slunk, all but the wakeful nightingale;
She all night long her amorous descant sung;
Silence was pleased. Now glowed the firmament
With living sapphires: Hesperus, that led
The starry host, rode brightest, till the moon,
Rising in clouded majesty, at length
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw."—*Milton.*

"L'Arare mugissant sous un pont que l'outrage."—*Racine.*

"O earth! behold I kneel upon thy bosom.
Open thy bowels of compassion, take
Into thy womb the last and most forlorn
Of all thy race. Hear me, thou common parent;
I have no parent else. Be thou a mother,
And step between me and the curse of him
Who was, who was, but is no more a father."
Congreve.

"Interea Dryadum sylvas, saltusque sequamur
Intactos, tua Mæcenas haud mollia jussa.
Te sine nil altum, mens inchoat; en age segnes
Rumpe moras; vocat ingenti clamore Citheron
Taÿgetique canes, domitrixque Epidaurus equorum,
Et vox assensu nemorum ingeminate remugit."—*Virg.*

155. DIALOGUE is a species of personification in which the orator converses with persons, with objects real or supposititious, or he makes them converse together.

Ex.—"Exhæredare filiam voluit—quam ob causam?—Nescio. Exhæredavinte?—Non. Quis prohibuit?—Cogitabat? Cui dixit? nemini."—*Cic.*

"Le sommeil sur ses yeux commence à s'epancher.
—Debout, dit l'avarice, il est temps de marcher.
Hé laisse-moi,—Debout,—un moment:—tu repliques!
—A peine le soleil fait ouvrir les boutiques!
—N'importe, leve-toi,—Pourquoi faire aprês tout?
—Pour courir l'ocean de l'un à l'autre bout."—*Boileau.*

156. These are the principal figures that serve as ornaments to a discourse or composition. Without them the style is monotonous, and the thoughts often deficient in grace or strength. Yet, however, instead of instructing, of pleasing, and of awakening emotion in the mind, or of exciting the passions, figures render a composition obscure, cold, affected, nay even ridiculous, when they are not suited to the subject, when they are multiplied and crowded together, when they are far-fetched, when they are not inspired by the imagination or the sentiment, and when they do not spring naturally and without effort from the subject.

157. We should, then, never hunt after figures when we are composing. If we are not strongly impressed with our subject, our thoughts and sentiments will partake of the feebleness of our conceptions. No figures of speech and no ornaments of style can compensate for the want of solid thought, nor animate a sentiment which we do not vividly feel ourselves. If, on the contrary, our conceptions of our subject are clear, and we feel vividly and strongly what we wish to express, and to impress upon others, the thoughts and sentiments will readily present themselves under their proper form, and we shall be at no loss for suitable figures to adorn our

style, and we shall produce the effect at which we aim and which the subject requires.

Sect. 2. Of Transitions.

158. But whatever may be the merit of the thoughts, and the excellence of the several parts of a work, considered separately, they never can constitute a whole,—a composition deserving the name, —if they are not united together in such a manner as to constitute a regular succession of ideas, all tending to the same end.

159. Transitions are the bonds of union between the different parts of a work, and enable the reader to pass easily and agreeably from the one to the other, making him at the same time sensible of the connexion that exists between them.

160. We may distinguish two kinds of transitions; 1, those between words and the members of a sentence which are effected by connectives; and 2, those between the thoughts and the different parts of the work, which last are more difficult to manage.

161. To make these transitions happily and without abruptness, it is requisite, above all things, distinctly to comprehend our subject in all its relations, and to see clearly the connexion which the several parts of it bear to each other; then we must arrange them in the most natural order, which will be found the best suited to effect the end proposed. For, by this disposition and arrangement alone, they will be found to succeed each other, and be connected together by the train of argument, and the natural sequence

of ideas and sentiments. Well polished stones, says Cicero, unite of themselves without the aid of cement. The parts that appear most dissimilar in shape touch somewhere. If they have absolutely no conformity with each other, it is a proof that they are unsuitable and ought to be rejected.

162. Besides this general means of connecting the parts of a work together, there are several others which may be mentioned;—such as common transitions which are easily discernible. These consist in announcing the subject of which we are about to treat after having reverted in a few words to what has just been said.

Ex.—"Quoniam de genere belli dixi, nunc de magnitudine pauca dicam."—*Cic.*

163. These transitions may find a place in a work which is methodically divided, the principal aim of which is to instruct. But when the object is to please or work upon the feelings, where the great art consists in concealing from the reader the end to which we wish to conduct him, such transitions infallibly destroy the whole effect. The reader ought not to perceive them, and they ought to be so managed as to flow naturally and insensibly from what precedes.

164. In didactic and historical composition, the precepts and facts are bound together by the natural connexion that necessarily subsists between them. With regard to digressions, they never can be admitted into this species of composition, unless they have a direct reference to some precept or fact to

which they are closely allied, and which they serve to explain or illustrate.

Ex.—Horace de Arte Poeticâ; Boileau, l'Art Poetique; Thomson's Seasons, and the Georgics of Virgil, passim; but observe especially the manner in which he introduces the episode of the prodigies that followed the death of Cæsar.

"Sol tibi signa dabit. Solem quis dicere falsum
Audeat? ille etiam cæcos instare tumultus
Sæpe monet, fraudemque et operta tumescere bella.
Ille etiam extincto miseratus Cæsare Romam,
Quum caput obscurâ nitidum ferrugine texit," etc.—*Virg.*

See also the Episode of Aristæus in the fourth book.

"Quis deus hanc, Musæ, quis nobis extudit artem
Unde nova ingressus hominum experientia cepit?
Pastor Aristæus, fugiens Peneïa Tempe,
Amissis, ut fama, apibus morboque fameque," etc.—*Virg.*

In *l'Histoire des Variations*, by Bossuet, that great writer has connected the divergent parts of his multifarious subject simply by the logical train of reasoning that pervades the work.

165. In oratorical discourses the best transitions are those which show the connexion between what has been said and what is about to be said.

Ex.—"If kindness and benevolence towards the people (the subject of which the orator has spoken) is the first duty of the great, is not also the exercise of them the most delightful privilege that belongs to those in high stations?" (which is the subject he is about to prove.)—*Massillon.*

166. The monotony of transitions of this kind

may be relieved by the employment of certain figures of speech, which are of great use in connecting the parts of a subject with each other. Such are interrogation, apostrophe, correction, concession, preterition, and above all gradation, or climax; for, as the arguments should go on increasing, it is of advantage to show how they throw light upon, and mutually enhance each other.

Ex.—"Audistis gravissima; audite nunc graviora."—*Cic.*

"Sed quid ego hæc, aut tam levia aut tam minima recordor."
Cic.

"At etiam ausus est (quid autem est quod tu non audes.)"
Cic.

"M. de Turenne sortait de cette maison,....mais que dis-je? Il ne faut pas l'en louer ici, il faut l'en plaindre."
Flechier.

"Omnia igitur ista concedam, et remittam."—*Cic.*

"Postularet hic locus et dicerem de," etc.—*Cic.*

167. There are some kinds of works in which transitions are not necessary, in which, in fact, they are quite out of place. As, for example, we never look for them in any collection of letters; no one would ever think of finding fault with Mad. Sevigné for having neglected them in hers; nor with Colton because they are not found in his "Many Thoughts in few Words;" nor with Rochefoucaut and La Bruyère for having omitted them, the one in his *maxims*, the other in his *characters*. Yet, however, it must be allowed that the broken and sententious style adopted by these last mentioned authors can never produce a powerful impression on

the mind. The writer who wishes to enlighten the understanding and to convince it, to charm the heart and overpower it, ought so to connect his thoughts that they spring from each and follow each other in natural and easy succession, the transitions from the one to the other being made without effort, and so insensibly that they do not interrupt the thread of discourse, nor break the natural and easy flow of thought. It is in the skilful management of these transitions that we recognise the hand of a master genius.

Art. IV. Of Suitableness to the Subject.

168. But the capital point in every work of genius, the sole and fundamental rule which comprehends all the others, and which, nevertheless, art cannot teach, is suitableness or conformity of our ideas, sentiments and images to the subject of which we treat.—"Caput artis decere et tamen unum id est quod tradi arte non possit.—Ut enim in vitâ, sic in oratione nihil est difficilius quàm quid deceat videre."—*Cic.*

169. Suitableness of style consists in its conformity to the subject of which we speak. But in every subject conformity especially requires that the style should be adapted to the age, to the country, to the genius, to the character, to the condition, to the rank, to the temper and feelings of the speaker as well as of the hearers, to their number, to the solemnity more or less great of the occasion, to the opportunity more or less favourable of the time and

place in which we speak, and, above all, to effect the end proposed.

170. Now these circumstances being necessarily infinitely varied, taste alone must perceive and judge of what is suitable or not:—hence it is impossible to fix, to grasp even, much less to enumerate, the various characters that style must of necessity assume.

CHAPTER II.

Of the Characters of Style.

171. Whatever may be our manner of expressing ourselves, the subject on which we write is always either simple or sublime, or it occupies an intermediate place between these two extremes. The style then will be simple when the subject is so, sublime on sublime subjects, and temperate in those subjects which are neither simple nor sublime.

Sect. I. Of the Simple Style.

172. The *simple* style expresses the thoughts, sentiments, and images in clear and precise terms, without ornament or amplification. It is especially suited to convey instruction.

173. In the use of the simple style we must be careful to avoid,

1. *Meanness*, that is, employing low and trivial words and expressions.

2. *Dryness*, which addresses itself solely to the understanding, without even venturing to please the imagination.

3. *Frigidity*, which prevents the writer from ever touching the heart, because he neglects the feelings, or if he does express a sentiment, he does it in such a manner as to prove that he does not himself feel its force.

4. *Harshness*, which offends the ear by a total neglect of harmony, or by abrupt and clumsy transitions; and

5. That *familiarity* of tone and manner which prevails only in the familiar intercourse of intimate friendship.

Ex.—As models of the simple style may be cited among English authors, Archbishop Tillotson, Sir Wm. Temple, but especially Mr. Addison, who, notwithstanding some faults, is, without doubt, the most perfect model for imitation.

"Illum
Nocturnâ versate manu, versate diurnâ."

Among the Greeks, Homer, Hesiod, Anacreon, Theocritus, Herodotus, Xenophon. Among the Latins, Cæsar, Terence, Phædrus, Lucretius, and especially the narrative parts of Cicero's orations. In French, La Fontaine, La Bruyère, etc.

"Urbem quam dicunt Romam, Melibœe, putavi
Stultus ego huic nostræ similem, quo sæpe solemus
Pastores ovium teneros depellere fœtus:
Sic canibus catulos similes, sic matribus hœdas
Nôram; sic parvis componem magna solebam."—*Virg.*

"Funus interim
Procedit: sequimur; ad sepulchrum venimus;
In ignem imposita est; fletur. Interea hæc soror
Quam dixi, ad flammam accessit imprudentiûs

Satis cum periculo. Ibi tum exanimatus Pamphilus
Bene dissimulatum amorem et celatum indicat;
Occurrit præceps, mulierem ab igne retrahit.
Mea Glycerium, inquit, quid agis? Cur tu is perditum?
Tum illa, ut consuetum facile amorem cerneres
Rejecit se in illum, flens quàm familiariter."—*Terence.*

Sect. II. Of the Temperate Style.

174. The *temperate* or *middle* style, (called by Cicero mediocris, floridus, expolitus,) expresses the thoughts, images, and sentiments, in clear, harmonious, elegant, and figurative terms, without rising to the energy, rhythm, or brilliancy of movement of the sublime style. It is especially adapted to please.

Ex.—As models may be mentioned Bp. Atterbury, Goldsmith, Swift, Fenelon's Telemachus throughout, but especially the description of the grotto of Calypso, Virgil's Georgics, Thomson's Seasons, etc.

Sect. III. Of the Sublime Style.

175. The *sublime* style (gravis, amplus, copiosus, vehemens) expresses thoughts, images, and sentiments that are noble, grand, and sublime, in terms that correspond to the elevation and dignity of the subject.

176. Sometimes it elevates and transports the soul by the copiousness, the richness, the pomp, and the majesty of its expressions and images, which it accumulates to adorn and enhance the thoughts, while at the same time it suspends the mind and

captivates the ear by the melody and solemnity of its periods.

Ex.—"In my distress I called upon the Lord, and cried unto my God: he heard my voice out of his temple, and my cry came before him, even into his ears. Then the earth shook and trembled; the foundations also of the hills moved and were shaken, because he was wroth. There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it. He bowed the heavens also, and came down: and darkness was under his feet. And he rode upon a cherub, and did fly; yea, he did fly upon the wings of the wind. He made darkness his secret place: his pavilion round about him were dark waters and thick clouds of the skies."—*Psalm* xviii. 6—11.

"Look then abroad through nature, to the range
Of planets, suns, and adamantine spheres,
Wheeling unshaken through the void immense,
And speak, O man, does this capacious scene
With half that kindling majesty dilate
Thy strong conception, as when Brutus rose
Refulgent from the stroke of Cæsar's fate
Amid the crowd of patriots," etc.—*Akenside.*

"He above the rest
In shape and gesture proudly eminent,
Stood like a tower: his form had not yet lost
All her original brightness, nor appeared
Less than archangel ruined,—the excess
Of glory obscured. As when the sun new-risen
Looks through the horizontal misty air
Shorn of his beams, or from behind the moon,
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. Darkened so, yet shone
Above them all the archangel."—*Milton.*

"Exoriare aliquis nostris ex ossibus ultor
Qui face Dardanios ferroque sequare colonos."—*Virg.*

"Jam seges est, ubi Troja fuit."—*Ovid.*

"Non tumultus, non quies; sed quale magni metûs, et magnæ iræ, silentium est."—*Tacitus.*

177. Sometimes it hurries, forces, and subjugates the mind by the vigour, nervousness, and conciseness of its words and ideas which succeed each other with the rapidity of the thought. Sometimes it strikes, confounds, overthrows, and hurries away the mind by the vehemence and impetuosity of its movements, which rush like a torrent from the soul of the speaker, take forcible possession of the mind of the hearer, and hurry him away by the force and grandeur of its conceptions.

Ex.—The sacred scriptures abound with examples of grandeur and sublimity, and should we attempt to quote all the passages that might be adduced from the sacred volume alone, we should never end. We may, however, point particularly to Psalms, ii., xvii., cxiii.; Isaiah, chap. xxiii., xxvii., xxviii., and passim; Joel ii.; Amos ix.; Micah v., vii., etc.

Cicero, I. Catiline. Bossuet, Orais. fun. Reine d'Angleterre.

"Celui qui regne dans les cieux, et de qui relévent tous les empires, à qui seul appartient la gloire, la majestè, et l'indepandance, est aussi le seul qui se glorifie de faire la loi aux rois, et de leur donner, quand il lui plaît, de grandes et terribles leçons," etc.

"Gens ———
Duris ut ilex tonsa bipennibus
Nigræ feraci frondis in Algido,
Per damna, per cædes, ab ipso
Ducit opes animumque ferro.
* * * *
Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit

Spes omnis, et fortuna nostri
Nominis, Hasdrubale interempto."—*Hor.*

178. We see it in Demosthenes, launching the thunders of his eloquence against Philip of Macedon; we see it in the Roman orator, shaking the soul of Catiline and laying him prostrate in the dust; we see it in Bossuet, soaring with eagle-like flight above the tombs of kings and heroes, and revealing the nothingness of human greatness, or unrolling the chart of the revolutions of the world.

179. Without true sublimity in the thought, the image, or the sentiment, lofty expressions, and high-sounding phrases are mere fustian and bombast.

180. Hence the sublime in style is merely a faithful representation of what is really so in objects.

Ex.—"I have seen the wicked in great power, and spreading himself like a green bay tree. Yet he passed away, and, lo, he was not: yea, I sought him, but he could not be found."—*Psalm* xxxvii. 35, 36.

It is true that the last trait in the above description effaces the impression of the preceding one; but it does not thence follow that the image presented in the former is not sublime. I will even go farther, and do not hesitate to say that the last is only sublime on account of the grandeur of the preceding image. The suddenness of the fall of the wicked, the contrast between his past grandeur and the nothing to which he is reduced, would no longer have astonished us, if his greatness and pride had not been carried to the very highest point of arrogance. The first image, then, is really sublime, and the last is still more so, because it is the sublime carried to

the highest point of which the conception is capable. This is called by authors the sublime properly so called.

181. Moreover, as it is impossible to fix with precision the bounds within which or beyond which a subject ceases to be simple or sublime, and as between these extremes the degrees are infinite, so we cannot assign the limits which separate the temperate style from the simple, on the one hand and the sublime on the other, and distinguish precisely the almost infinite shades of resemblance in which they approach each other.

182. Often too the various things that come to be treated of in the same subject will require sometimes the simple, sometimes the temperate, and sometimes the sublime style; and hence it is their skilful combination and adaptation to the subject, with that harmonious and charming variety that is the result, which characterizes the master-pieces of genius, and assures to them immortality. "Is enim est eloquens," says Cicero, "qui et parva summissè, et media temperatè, et magna graviter potest dicere."

OF PARTICULAR PRINCIPLES,

OR,

OF THE DIFFERENT KINDS OF COMPOSITION.

183. Such are the general and fundamental principles which ought to direct genius and taste in

every composition; the writer, however, ought, besides, to be made acquainted with the particular principles which belong to each species of composition, and which he ought to follow in the composition of different kinds of works, according to the nature of the subject of which he treats, and the object or end he has in view.

All the possible kinds of composition may be reduced to five principal heads; the EPISTOLARY, the HISTORICAL, the DIDACTIC, the ORATORICAL, and the POETICAL.

PART I.

OF EPISTOLARY WRITING.

184. A LETTER is a conversation carried on in writing.—The style, then, should be simple and easy. But the incorrectness, the obscurities, the long prosy details and useless repetition of words, the peculiar turns in the thought or in the expression, in short all those negligences which are quite excusable in conversation, are unpardonable in a letter, because we have leisure to think and to select our expressions. All imprudence, such as committing ourselves, compromising others, and the like, ought still more to be guarded against, because it cannot be repaired:—*scripta manent.*

185. The capital point in a letter is propriety or suitableness, which consists in never forgetting what we are ourselves, who are the persons to whom we speak, and those of whom we speak in our letters.

It is moreover essential to pay a scrupulous regard to etiquette.

186. Tact and sensibility, aided by practice, by experience, by intercourse with polished and well educated persons, and above all by the study of the best models of epistolary correspondence, such as Cicero, Pliny, Pope, Swift, Mad. de Sevignè, Fenelon, Balzac, etc., who are better guides than any rules that can be given to acquire this art, which indeed it must be allowed is very difficult to execute well, but yet at the same time is so necessary in the constant intercourse of life.

187. Since all possible subjects may be discussed in letters, the rules belonging to the different species of composition are applicable to them; for example, those of historical composition apply to epistolary narrations, recitals of news, etc.; those of the didactic kind, to those letters in which philosophical, moral and literary topics are subjects of discussion; and those of the oratorical to letters of business, of asking a favour, of returning thanks, of refusal, of reproach, of excuse, of congratulation, of condolence, of recommendation, etc. We must, however, whatever may be the subject on which we write, be careful never to depart from the simplicity and easy flow of expression which constitutes the distinctive characteristic of epistolary composition.

PART II.

Of Historical Composition.

188. History is the recital of past events.

CHAPTER I.

Of the different kinds of History.

History is divided into sacred and profane.

Sect. 1. Of Sacred History.

Sacred history is the history of religion from the creation of the world down to the present time. The events anterior to the birth of Jesus Christ are contained in the historical books of the Old Testament. The life of the Saviour, and the events immediately subsequent to his death, are found in the Evangelists and in the Acts of the Apostles. As all these books have been written by men inspired by God, we call the history they contain sacred, and the books themselves bound together the Holy Bible.

189. No history can be compared with this in the certainty, the grandeur, the importance, and the variety of the events it describes. It is the history of the world, the history of heaven and earth, the history of God himself.

190. Ecclesiastical history comprises the space of time that has elapsed since the preaching of the gospel down to our own times. The history

of the Popes, of the Councils, of heresies and schisms, are parts of ecclesiastical history.

Sect. 2. Of Profane History.

191. Profane history is a recital of political events. It is called *universal* when it embraces the history of all people and all ages; *general*, when it is confined to one nation or people, and describes its origin, its progress, and the various revolutions that have taken place in it; and *particular* when it is confined to one epoch, to one particular isolated event, a province, a city, or an individual.

192. A history of a celebrated man is called a biography, or simply his life, when it enters into the details of his private life and character; if his public life is principally considered, it still retains the more general name of history.

193. The history of the revolutions of a country comprises the most interesting facts, at the same time it exposes succinctly the intermediate events which cannot be omitted without breaking the train of events.

194. Historical abridgments have for their object either to recall the remembrance of the facts to those who are already acquainted with them, or to give a general idea, a sketch as it were, of the general events of a period or epoch, to those who are ignorant of them. In these kinds of history, therefore, it is expected that we should confine ourselves to the narration of the principal events; but as it is impossible for the reader to form even a faint idea

of the causes and consequences of remarkable events, when set down in mere chronological order, it is necessary, even in abridgments, to describe the principal circumstances of the most important events in detail, without which they would infallibly escape the memory.

195. MEMOIRS are a species of historical composition in which the author relates those facts that have or which are supposed to have come under his personal knowledge. He is not expected to maintain the dignified and grave tone of the historian. He may speak freely of himself, and relate the most familiar anecdotes. What is especially required of him is that his style be interesting and animated, that he relate curious and useful facts, and above all, that he be candid and sincere. Sully's Memoirs, and especially the Commentaries of Cæsar, may be proposed as models in this kind of historical composition.

196. POLITICAL HISTORY is also divided into ancient and modern. Modern history is usually dated from the establishment of the new monarchies of Europe, about the end of the fourth century, which was the epoch of the division of the Roman Empire into the empire of the East and West. Others, however, make it commence from the birth of the Saviour.

CHAPTER II.

Of the Qualities of History.

197. The object of history is to instruct mankind, by making them acquainted with what others have

done before them; to trace the causes and effects of events; to place before them great examples of virtue which have been exhibited by nations or distinguished individuals; and to point out to them the fatal influence that crime and impiety have exercised over nations or individuals.

Sect. 1. Of Truth.

198. The first quality of a history is that it should be true, that is, that it should give a faithful recital of the facts, as they have actually taken place; to affirm no facts as positive but those of which the certainty cannot be questioned; and to give as doubtful those which really are so.

199. A fact ought to be considered as true when it is related by an author worthy of credit, who has had it in his power to come at the knowledge of the transaction which he relates, who is capable of discerning the false from the true, who has no interest in disguising the truth, and whose uprightness and sincerity have never been called in question.

Sect. 2. Of Probability.

200. But as "truth may sometimes appear improbable," the historian should be careful not to advance any facts or circumstances which shock common sense, which contradict each other, which do not accord with the characters of the persons who figure in the story, or which are not in unison with the circumstances of time and place; and if the facts

present any thing extraordinary or unexpected, they should be proposed as such, and then explained by the change of situation or other reasons as the case may be, upon which he may dwell more or less according to circumstances.

Sect. 3. Of Impartiality.

201. History cannot be true, or even probable, unless it is impartial. The historian ought not, so to speak, to be of any country, of any faction, of any sect, or of any society.

202. But this impartiality ought not to degenerate into apathy or indifference, as some philosophers of the present day seem to require. If the historian should not espouse the interests nor the passions which divide men, he ought not either to show himself indifferent to crime and virtue, to error and truth, to false and true religion, and good and bad principles whether in morals or politics. Such indifference and insensibility can only proceed from the most profound ignorance of truth and morality, and can never find a place in the heart of any man except in that of one who is unnaturally depraved.

203. It is then absurd absolutely to interdict the historian from the privilege of passing a judgment, and making reflections upon the important facts he details. For who better can pronounce upon the greater or less degree of credit that is due to a fact, or upon the causes and consequences of an event, than he who has carefully examined the matter before writing his history? And, besides, if his know-

ledge, his discernment, his sincerity, and his impartiality are well known and acknowledged, would not one naturally desire to know his decision? Moreover, the majority of readers are incapable of judging in these matters for themselves, and thence cannot derive the moral instruction which certain facts are fitted to impart. Should he then leave them continually in doubt and in ignorance by depriving them of the advantage of his reflections? For a man is not "plus savant quand il doute, qu'il n'est riche quand il cherche."

204. But such reflections should be short, and not too frequent; they should naturally spring from the subject and be intimately connected with it. They produce much greater effect when they are expressed indirectly, or are incorporated in the body of the work, than if they are presented under the form of a direct and detached sentence. Thus Tacitus, speaking of the manner in which Agricola was treated by Domitian, adds, "proprium humani ingenii est odisse quem læseris." This reflection is just and well placed, but its form is too philosophical. The same historian says elsewhere, when speaking of Germanicus, "Anxius occultis in se patrui aviæque odiis, quorum causæ acriores quia iniquæ." This thought is of the same nature as the preceding; it produces the greater effect because it is connected with the narration, and seems to be given simply as the reason for the disquiet that preyed upon the mind of Germanicus, on account of the jealousy and enmity with which Livia and Tiberius regarded him.

Sect. 4. Of Interest.

205. The second duty of the historian is to please and interest the reader. He will succeed in this if he omits unimportant facts,—those which lead to no result of consequence, and those which do not conduce to instruction. But he ought not to pass over in silence any of those circumstances or details which tend to fix important facts in the memory: he should paint his scenes so vividly as to render them present to the imagination; and he must faithfully depict the genius, the character, and the manners of the people whose history he writes, as well as those of the great men, and in general of all the most distinguished personages who figure in his story.

Sect. 5. Of Unity.

206. It is not sufficient to instruct and interest the mind, we must go farther than merely give an exposition of the succession of events; we must probe into their causes and effects; we must demonstrate how some prepared the way for others, and show how they are all bound and connected together in one continuous chain. It is this mutual dependence of the facts upon each other that constitutes the unity of history, and renders it truly instructive and interesting.

207. For, however varied the events that constitute a history may be, they have always some relation or dependence upon each other. If they have

not this, it is a proof that they lead to no important result, and that consequently they ought to be rejected as useless.

208. To effect this unity in his work the historian ought to be master of the whole succession of events which he means to relate, the system or plan which binds them together, the end to which they tend, and the principle or source from which they flow. A man never acts but with some intention in view, and in the whole series of his actions there is always some object which he proposes to himself, and some motive by which he is influenced and determined. Now this motive always springs from preceding events, from his interests, from his genius, from his peculiar character, and from that of those with whom he associates. It is the business of the historian to discover this object, and to unravel this motive. It may infallibly be ascertained from the actions which result from it.

209. But in the progress and direction of human affairs there is another force which has a still more powerful influence; and this is that of Providence, which it is very easy to distinguish and ascertain, because it is constant in its operation, and its tendency is always distinctly known. God, indeed, cannot act but for his own glory, which is the only end worthy of him, and his glory consists in being known and served by men. To this end he directs, with wonderful sweetness and irresistible force, all human events, and all the designs of man, however adverse they may seem to this end, still conduce to

nothing else. The historian, then, would be blind indeed if he did not recognise the divine agency in the great examples of virtue which God has given at all times to men to lead them to happiness; in the scandals which he permits to try the virtue of his elect; in the growth and prosperity of those states that encourage and protect religion; and in the downfall and calamities he inflicts upon people and kings, in order to punish them for their crimes, and to make them know and feel the nothingness of sublunary felicity.

To this great principle of unity all the revolutions that have taken place in the world must finally be referred. Here will be found the sole bond which links together all the facts of the universal history of mankind.

CHAPTER III.

Of the manner of writing History.

Art. I. Of the Philosophy of History.

210. Hence there are two methods of writing history. In the one, all particular detail of facts which are supposed to be generally known to the reader are suppressed, and the causes of events collected into one view, and the results or consequences that follow them are alone dwelt upon. To this species of historical composition the name of the philosophy of history has been given. Bossuet in

his "*Discours sur l'Histoire Universelle*," and Montesquieu in his "*Considerations sur le grandeur et la décadence des Romains*," who have followed this method, are the best models in this kind o historical composition.

211. The fault to be avoided in these kinds of histories,—a fault common to historical authors of the eighteenth and nineteenth centuries—is not to reason upon the facts, but to anticipate them; to conclude from certain principles previously entertained that the facts are of this or that nature, and must have passed in the manner preconceived; and hence that their causes and consequences must necessarily be in conformity with such notions. Hence, the philosophical historian, prepossessed with his peculiar ideas, takes for granted the certainty of what he pretends to prove, without having collected a sufficient number of facts to support his views; or, perhaps, what is still more rash and unjust, he warps the facts to his theories, often suppresses those which contradict his position, or, at least, alters their circumstances, and consequently falsifies the truth which is the sole foundation of history, and, hence, he can no longer have that impartiality which can alone assure to him credibility.

Art. II. Of History properly so called.

212. The other mode of writing history consists in presenting the facts in all their details. This is the method adopted by Herodotus, Livy, Rollin, Robertson, etc. In this the writer supposes the

reader entirely ignorant of the facts, his object being simply to make him acquainted with them. But if he wishes to avoid being considered as a mere frigid and tiresome annalist, he must penetrate into the causes and consequences of the events he details, and show their connexion and dependence upon each other.

Thus Livy has perfectly grasped the ruling principle in the policy of the Roman people, and constantly presents to us the steady onward progress of this republic to the empire of the world. All the wars, all the negotiations of this people constantly point to this grand object. Even the civil wars and domestic revolutions, their reverses and defeats abroad, which tend to retard their progress in attaining this end, the very dangers to which they are incessantly exposed, only redouble the interest we feel in their final success.

213. In every history, universal, general, or particular, the writer ought then to have constantly before his eyes the epoch in which his story terminates. Whatever may be the point from which he sets out, and that at which he terminates, he should possess a perfect knowledge of the state of things during that period, the situation, the interests, the manners, and the character of the people as well as that of the principal personages who figure in the epoch at which he commences, and he should be able to portray them with truth and impartiality. In these circumstances, if he possess tact and ability, he will find the germ, the principle, and the source of suc-

ceeding facts. They prepare the way and introduce what follows; and it is always in them and the combined influence they exercise, that the state of things and the situation of the characters may be found at the period when he closes his recital.

214. But besides this general unity in every history, each period, each reign, for instance, has a particular unity in itself. Every period or portion of the history has its commencement, prepared by the events which took place in the preceding period or reign; its middle or continuation, the progress of which is more or less obstructed by obstacles which the designs of men constantly meet with in the opposing designs of other influential men, whose power and influence is sufficient to counterbalance theirs; and its end or catastrophe, brought about by what precedes, and paving the way for what is to follow. Hence it is not so much to their merely chronological order, as to the succession of events, and their connexion and dependence upon each other, that the historian ought to attach himself. He should always keep in view the facts which are to follow. He will often anticipate an event, when the knowledge of it is necessary to explain what succeeds; and again he will sometimes keep back a fact which if given earlier, or in its proper place in the order of events, would not have been understood. Any confusion that might arise from this cause, is easily remedied by a reference to the dates.

Sect. 1. Of Historical Narration.

215. As each period, so each event related in the history has its beginning, its middle, and its end. Hence every narration has its exposition, its plot, and its catastrophe or conclusion.

216. The object of the exposition is to prepare the mind for what is to follow, to describe the scene of the event, the time in which it happened, and the actors in it, and to explain the antecedent events necessary previously to be understood for the full comprehension of what succeeds. It should be clear, and especially simple, and modest; not promising too much at the beginning, but increasing in interest and importance as it proceeds. "Non fumum ex fulgore, sed ex fumo dare lucem."—*Hor.* Sometimes the reader is thrown into the middle of events, and afterwards made acquainted with what precedes, as in the Æneid.

217. The plot is that part of the narration in which the interests of the persons concerned come to be understood, in which they interfere with each other and become complicated, and thus lead to a fortunate or disastrous conclusion as the case may be. Here the writer has scope to awaken curiosity and excite interest by keeping the reader in suspense between hope and fear, so that he cannot know the issue of the event till he reaches the conclusion. Thus Mde. Sevignè, in relating the death of Turenne, keeps us so completely in the dark with regard to the fate that awaits him, and the change in his fate is so skil-

fully managed in the description, that we are not prepared for the terrible blow which is about to fall upon him, until it strikes him and lays him prostrate in the dust.

218. The catastrophe or conclusion is the point in which the action terminates and in which the plot is unravelled. All that precedes ought to conduce naturally to it and prepare the way for it. It should satisfy the expectations raised by the exposition of the narration. It should terminate when the event is fully made known to the reader; for after he is in possession of the whole transaction, the addition of any trivial or accidental circumstance would only produce disgust. It, moreover, frequently happens that our interest is so warmly excited by the actors in the events described, that we wish to know what may have been their fate hereafter. In this case the curiosity of the reader may be gratified by a few remarks added after the catastrophe has been told, and which may thence be called the finishing of the recital.

219. These rules which we have laid down for the narration of any particular fact, apply also to the recital of each period of the history, and to the history itself, considered as a whole.

220. They apply equally to poetic narration, which is the recital of a supposed fact or event, and to romance, which is a history invented merely to please the imagination.

Sect. 2. Of the Style of History.

221. The style of history should be, 1st, simple; 2d, animated; 3d, rapid, and 4th, suited to the subject.

The business of the historian is far different from that of the poet or orator. He scrupulously rejects all bold and ambitious ornament, every epithet even, every expression of emotion that savours of passion, or that indicates a desire to enlist the feelings of the reader in his view of the subject. His merit lies in being a faithful witness. His aim is not, like that of the poet, to please the imagination, nor like that of the orator, to work upon the feelings.

222. And yet he must not be without sensibility either. He cannot give the details of crime without hating it, nor of misfortune without being touched with pity, nor of a noble and generous action without admiration. Hence the different impressions he feels in his mind will appear in his style by the expressions he uses and by his manner of describing the actions and events which he relates and which necessarily betray the sentiments of his heart. He places before the eyes of the reader the most striking events, he makes the authors of them speak and act, he depicts the sentiments which animate them, he gives the expression of their countenance, of their voice, their gestures, their attitudes, and their bearing. His style will be no more than true to nature, if he expresses with vivacity and animation the emotions necessarily excited in the minds both of the actors

in the scenes he describes, and of the spectators of them, and, without saying any thing purposely for effect, the interest felt in his story will be increased if he gives the very words used by those who have participated in the events he describes, or which were heard by those who were the witnesses of them.

Ex.—Xenophon, *Cyropædia*, *The Retreat of the Ten Thousand*, passim; Thucydides, *Description of the Plague in Athens*, the *Siege of Platæa*, &c.; Livy, *Conjuratio de recipiendis Tarquiniis*, 6, 7, Nar. 26.—*Manlii in filium severitas*, No. 4, etc.

223. But history does not consist in descriptions and narrations calculated to excite passion or emotion. The historian says nothing but what is necessary to give the reader a clear understanding of what he relates and nothing more. To him still more than to the poet may be applied the words of Horace, "Semper ad eventum festinat."

224. Descriptions, then, should be seldom introduced, and then only when they are necessary to make the facts better understood, to indicate the theatre, for example, of a great event; and when introduced, they should be brief and animated. The precept of Boileau should never be followed in historical description,

"Soyez riche et pompeux dans vos descriptions;"

we ought rather to apply to them that of the recital to which they are subordinate,

"Soyez vif et pressé dans vos narrations."

And, in fact, it is this animated rapidity of expression that we meet with and which so charms us in the best models of historical composition.

225. The style of the historian should be more or less rapid, or more or less animated according to the nature of the transactions which he relates; it should, in fact, be suited to the kind of historical narrative he undertakes to write. For example, in painting the ravages of war, and the deplorable consequences of civil discord, his style should be rapid, energetic, and vehement.

Ex.—Livy's account of the ruin of Saguntum.

In portraying the happy fruits of peace and prosperity, it should be soft, flowing, elegant, and graceful.

Ex.—Livy's description of the triumph of Paulus Emilius.

226. The style varies also according to the kind of history. For example, a general history demands a more elevated tone, and a more developed, flowing, and harmonious style, than a particular one, of which the style should be close, rapid, and nervous.

Ex.—Thucydides, Sallust, etc.

Political history should abound more in philosophical reflections.

Ex.—Tacitus.

The history of Courts is more curious and minute in its details.

Ex.—Memoirs of the Court of Louis XIV., etc.

That of revolutions more dramatic in its character.

Ex.—Vertot; d'Orleans, etc.

In writing the life of a private individual, the historian should omit no traits, no details of circumstances, nor should he neglect any artifices of style in narration or description which tend to illustrate the character and manners of his hero.

Ex.—Plutarch, Cornelius Nepos, Xenophon, etc.

Sect. 3. Of Historical Harangues.

227. Many critics reproach the ancient historians for putting speeches in the mouths of the personages who figure in their history. These discourses, say they, are not those which were actually delivered on the occasion referred to; they therefore violate the truth and sincerity of history. This reproach would be just and well founded, if we exacted from the historian the letter rather than the spirit of truth. There is no manner of doubt that the Scipios, the Hannibals, etc., never uttered the precise words that the historian attributes to them, but if they have not said the very same things, in the identical language of the historian, they are in fact the same which had been uttered on different occasions, not perhaps in a single harangue, but delivered at different times, and which the historian combines in such a manner as to give more animation and energy to his subject.

Besides, if the historian is not bound to present the facts in strictly chronological order, if, on the contrary, he ought to detail them in that order which is best calculated to show their succession and relative connexion, is it not also allowable for him to

unite together the motives which have brought about events, the causes of wars, the ratification of treaties, the reasons and arguments for which must have been certainly alleged, and provided that they are fundamentally true, and appropriate to the character, the rank, and the situation of the respective personages who figure in the story, ought we not to prefer that form which is the most instructive and at the same time the most interesting?

Sect. 4. Of Historical Painting.

228. The fault with which some authors are reproached, as Vellerius Parterculus, for example, with having amused themselves in describing minutely their personages and making them figure in their history, as their portraits would do in a picture gallery, deserves more severe reprehension. The historian should depict his heroes by their words and actions, not by their dress or personal appearance. However, it is not only allowable but imperative upon him to make us intimately acquainted with certain individuals in whose character there is any thing particularly striking or extraordinary. But he will confine himself to describe the moral qualities, the genius and disposition, the manners and passions of his personages, rather than their external appearance, their stature, their gait, etc., unless, indeed, these outward traits tend to unveil the qualities of their minds. Sometimes the portrait of a great man is necessary to explain his conduct, and to render the great actions he performs probable or

more easily grasped by the mind. Thus after having learned from Livy what kind of men, Hannibal, Scipio, etc., and from Sallust who and what Catiline, Jugurtha, etc., were, we are no longer astonished at the great deeds which they have undertaken and accomplished.

Ex.—Livy is not surpassed by any author, ancient or modern, in painting scenes and characters. See his account of the defeat of the Roman army by the Samnites, at the *Furcæ Caudinæ*, B. IX. *prope init.* "Redintegravit luctum in castris," etc. See also Sallust, *passim*.

PART III.

Of Didactic Composition.

229. To didactic writing (διδασκω, doceo,) belong all those works, the special end of which is to instruct. Such are theological, philosophical, polemical, literary, critical, and scientific writings, the object and end of which is to make us acquainted with religion, truth, morals, politics, the arts and sciences, both physical and natural.—Among didactic works we may distinguish several kinds.

Art. I. Of Elementary Works.

230. Some elementary works contain merely the elements of a science or the rules of an art, and

are, therefore, strictly didactic. Such are treatises, courses, elements, precepts, etc., of theology, of philosophy, of physics, of literature, etc. These species of works are simply devoted to instruction and are meant to be used in schools and colleges, being addressed to and made level to the capacities of those who are commencing to learn the principles of an art or science.

231. Order or arrangement constitutes the essential merit of works of this class. The writer should set out from acknowledged, fundamental general principles, from which he gradually deduces in order, as regular consequences, all the principles of the science, or the precepts of the art which he teaches. The only ornaments of style admissible in works of this nature are clearness, purity, and precision, but these qualities are indispensable.

Ex.—The *Rhetoric*, and the *Poetics* of Aristotle. The *Institutes* of Quintillian, Locke's *Essay on the Human Understanding*. *Elements of Natural Philosophy*, by Leslie.

Art. II. Of Elementary Works written in rhetorical style.

232. There are other elementary works, the special object of which is to instruct; yet, at the same time, possess more interest to the reader on account of the graceful, flowing, or oratorical style in which they are written. Order, clearness, and a profound logical chain of reasoning form the chief merit of works of this class. But the principles, the proofs,

and the consequences drawn from them are more fully developed, and are presented to the reader with more rhetorical ornament. Art is displayed in managing the transitions from one part of the subject to another, and short historical or scientific digressions may be introduced which will be the more interesting to the reader, provided, that they are closely and naturally connected with the subject, and are only brought in to support or confirm the reasoning.

233. The mere technical terms of art and the dry forms of the schools give place to a more elevated tone, and the style may be clothed with such ornament as is suited to the subject. In a word, while the writer addresses himself to the reason, he is not debarred from pleasing the imagination, and even touching the feelings. His aim is to merit the eulogium contained in this line of Horace:

"Omne tulit punctum qui miscuit utile dulci."

Ex.—Plato: Cicero, *Orator*, de *oratore*, de officiis, etc. Fenelon, *Existence de Dieu.* Virgil's *Georgics.* Lucretius, *de rerum naturâ.* Pope, *Essay on Criticism.* Akenside, *Pleasures of the Imagination.*

Art. III. Of Polemical Works.

234. Polemical writings are those which are devoted to defend truth and to combat error. The polemical writer states the arguments of his adversary in all their force, without diminution or curtailment,

and above all without falsifying them, or, what is the same thing, without interpreting them in any other sense than that which the author himself affixes to them. He points out his mistakes, shows the falseness of his principles, or of the facts which he advances, or of the consequences he deduces from them, and exposes his sophistry, his dishonesty, or his prevarication.

235. If the book under consideration is impious or licentious in its tendency, the warmth of the style ought to communicate to the reader some portion of the indignation which the writer himself feels. But personality ought always strictly to be guarded against in speaking of the character of our adversary. Raillery, or even ridicule, when properly managed and appropriately introduced, produces often a much greater effect upon the generality of readers than the most cogent reasoning.

Ex.—Letters of Junius. Bossuet's *Variations. Lettres de quelques Juifs,* à Voltaire. *Les Provinciales* de Pascal.

Art. IV. Of Critical Works.

236. The object of works of criticism is to point out the beauties or the defects in a composition.

They belong properly to the didactic order of writing, because the judgments we form on works of genius must be founded upon the application of certain rules, and require often the development of the precepts of art or science.

237. A critique or criticism therefore ought to be,

1, clear; 2, judicious; 3, just, and impartial, and 4, candid and ingenuous. It, moreover, presupposes in the writer,

1. A profound knowledge of the subject of which he treats.

2. A careful examination of the work under review, a lively sensibility to perceive its beauties and defects, and a cultivated taste and correct judgment properly to appreciate them, as well as a facility and power of explaining the reasons for the decision pronounced upon them.

3. A mind not liable to be warped by passion or prejudice, and which cannot be swayed by friendship, nor dazzled by the name or reputation of the author; and

4. A temper and disposition that entertains a proper sense of the decorums of life, which forbids an overbearing manner towards his author, all impertinent decisions, all harsh or exaggerated expressions, and especially all offensive personality.

Ex.—The English Reviews, Geoffrey, *Commentaires sur Racine.*

Art. V.—Of Moral Works.

238. Moral works treat of the duties of man, and are addressed rather to the heart than to the understanding. Their object and tendency is to make virtue amiable and vice detestable, and their design is to teach us the means of practising the one and of avoiding the other.

239. The dry and austere tone and manner in

which works of this kind are sometimes written is very apt to disgust those for whose benefit they are chiefly intended. Their style, therefore, should combine sweetness with energy, and grace with simplicity of language.

Ex.—Cicero *de Officiis. The whole Duty of Man.* La Bruyère, *Caractères.* Gobbinet's *Instructions.*

240. The works of this class which are not confined merely to human virtues, but assume a higher tone, and tend to elevate the soul to God, and to detach it from the love of creatures, are called ascetic works (ασκεω, exerceo.).

Ex.—Such are *The Imitation of Christ, The Spiritual Combat,* the writings of St. Francis of Sales, and of Fenelon, which may be cited as models in this kind of writing.

Art. VI.—Of Dialogues.

241. Didactic writers have often employed the form of dialogue under which to convey their precepts. This form consists either in relating a real conversation which we have witnessed, or of introducing several persons who discuss the subject which we wish to make known to the reader.

242. In this kind of writing it is not sufficient merely to make several persons speak the one after the other; the dialogue ought to be a true and sprightly representation of a real conversation. Each speaker ought to have a distinct and appropriate character, which must be carefully preserved throughout; he must possess a manner, a turn of

mind, a way of thinking and of expressing himself which are peculiar to himself. The questions ought to be clearly stated, and every thing that is said ought to tend to illustrate the subject under discussion. The replies should be prompt and appropriate. Courteousness, simplicity, clearness, and a graceful ease of expression ought to prevail throughout the dialogue, in the same manner as it should do in a conversation actually carried on among well-bred and well-educated persons.

Ex.—Plato; Lucian, *Dialogues of the Dead;* Cicero *de Oratore, de Amicitia, de Senectute, de Naturâ Deorum;* Fenelon, *Dialogues sur l'Eloquence;* de Maistre, *Soirées of St. Petersburgh, Conversations on Chemistry,* etc.

Art. VII.—Of Works of Fiction.

243. Besides the didactic works of which we have spoken, there are others of the same class which borrow the veil of fiction under which they convey instruction. Their aim is to polish and refine the mind, to purify and elevate the heart by presenting a vivid picture of human life and manners.

Ex.—Fables, Allegories, Romances, etc.

244. To inspire the love of virtue and the hatred of vice, to portray the true happiness and solid glory that springs from virtue alone, even when suffering under the most frightful calamities and reverses of fortune; to lay before our eyes the fatal effects of the passions, the misery entailed by crime, and the horror which it inspires, even although elevated to

the highest honours and seated on the very summit of prosperity,—such ought to be the true and principal aim of this kind of writing. The amusement and recreation of the reader is only made use of by the writer as a lure to receive instruction, to improve his mind, and to reform his morals.

245. Unfortunately the greater part of writers of romance have lost sight of these principles, and write only to gratify a perverted taste; and, even among those who have kept them in view, too many, carried away by their desire to please, and more, seduced by their imagination, have often failed in accomplishing the legitimate object of this kind of writing. They pretend to correct the morals of their readers by presenting them with the disorders produced by unbridled passion, whilst they seem to be ignorant that the nearer their pictures approach to truth and nature, the more likely they are to defile the imagination and to seduce and inflame the heart. Hence we may truly say of romances, with St. Francis of Sales, that they are like mushrooms:—*the best of them are worth nothing.* Besides, experience proves that the reading of these productions has no other tendency than that of dissipating the mind, of vitiating the taste, of producing a disrelish for all works of grave import, of rendering every serious occupation painfully irksome, and hence of encouraging idleness, the source of every vice.

246. Fictitious works all belong more or less to one or the other of three kinds of writing, the didactic, historical, and poetical, and according as they

approach the one or the other of them they follow the rules of it. Thus certain philosophical works may specially be referred to the didactic class, such as *The Count of Valmont*, by Gerard; *The Triumph of the Gospel*, by Olavidez, etc.

To the historical class may be referred historical romances, adventures, voyages, travels, etc., which are invented to please the imagination. Such are *The Travels of Anacharsis*, by Barthelemi; *Robinson Crusoe*, by De Foe; the *Waverley Novels*, by Sir Walter Scott, etc.

And to the poetical class may be referred those works which properly deserve the name of Romances, such as Fables, Allegories, etc. Such also are *Don Quixote*, by Cervantes; *Il Orlando Furioso*, by Ariosto; *Télémaque*, by Fenelon, etc.

PART IV.

Of Oratorical Composition.

247. An oration or speech is a discourse delivered to a public audience. Its object is to convince those to whom it is addressed of something being good, just, true, or useful, which forms the subject of the discourse, and to persuade them to pursue a corresponding course of conduct.

248. It differs from the kinds of composition hitherto treated of, it being designed to be spoken

before an audience, and hence it admits all the graces of elocution in the delivery, accompanied by a becoming energy and appropriateness of gesture, which the orator judges suitable to enforce what he has to say upon the attention of his hearers.

CHAPTER I.

Of the different kinds of Public Speaking.

249. The different kinds of public speaking may be arranged under three grand classes, called by the Rhetoricians *genera causarum;* the DEMONSTRATIVE, the DELIBERATIVE, and the JUDICIAL.

250. The scope and tendency of the *demonstrative* species of public speaking is to praise or blame.

To this class belong panegyrics, satires, eulogiums, funeral orations, academic discourses, inaugural harangues, etc.

251. Discourses of this nature may be conducted in two ways; 1. When, without any regard to the order of time, the whole subject is reduced to two or three heads; as, for example, in discoursing on the praises of the elder Cato, the subject may be reduced to these three points;—that he was an excellent senator, an excellent orator, and an excellent general. This mode is principally adopted in funeral orations and in panegyrics, etc.

2. When we observe the order of time and history; as, for example, the time before the death of him we praise,—the time in which he lived,—the time after his death. For instance, in panegyrizing

Washington, we might consider the state of America before the time in which he lived; its state during his life; and its condition after his death.—Isocrates and Cicero have adopted this method, and all the ancients seem to give it the preference. So also has Pliny in his celebrated panegyric on Trajan.

252. The object of the *deliberative* is to advise or dissuade. This kind of public speaking is employed when men meet together to deliberate on subjects which regard the common weal, the administration of governments, matters of legislation, the declaration of war or the confirming of treaties, etc. To this class belong also the sermons or exhortations which are delivered in our churches, the object of which is to inspire the love of virtue and piety, and to excite in us a hatred of vice and immorality; and to persuade us to follow the one and abandon the other.

253. The aim of the *judiciary* kind of public speaking is to accuse or to condemn. It belongs especially to the bar, and to our courts of law. It treats of what is right or wrong, just or unjust, and has for its object the investigation of all matters of fact or of right that come before the judicial tribunal.

The business of the judicial orator is to support the authority of the laws, and to enforce their observance; to make them prevail over fraud and injustice, and to show wherein the common interest suffers or humanity is outraged in the action for which he demands justice. His aim is to convince

the judges before whom he speaks, and to persuade them of what is just and true, and consequently his eloquence is addressed chiefly to the understanding.

254. Although these three kinds of public speaking are generically distinct, we are not to suppose that they are never found united in the same discourse. So far from this being the case, the contrary generally happens in almost every discourse that may be pronounced, whatever may be the occasion.

For example, a panegyric is not merely a eulogium on the character or the virtues of the person praised, but it contains also an exhortation to imitate them. Here the demonstrative and the deliberative are united. Cicero's oration *pro lege Manilid* is also an example of the same.—Again, in his oration for Archias the poet, Cicero aims at proving that Archias was a Roman citizen in the sense of the law, and that even if he were not, he ought to be admitted into the number of Roman citizens, on account of his talents and genius, which render him an honour to the Roman empire. Here we observe the demonstrative united with the judiciary.—And lastly, in his oration for Milo, we perceive the demonstrative and the deliberative united with the judiciary.

255. We may remark, that there can scarcely be a cause of any importance that comes to be pleaded before judges which does not contain the three kinds of public speaking above mentioned. Because we can scarcely conceive any cause to arise which does

not give occasion to praise or blame, to exhort or dissuade, to accuse or condemn.

256. Orations may be classed also according to their degree of eloquence. 1. Those whose aim is merely to please. 2. When the aim of the speaker is not merely to please, but also to inform, to instruct, and to convince. And 3. Wherein a greater power is displayed and exerted over the human mind, by which we are not only pleased and convinced, but interested, agitated, and carried away by the speaker.

257. Whatever the subject may be upon which the orator has to speak, and whichever of the kinds of discourse he may be called upon to adopt, there are three things which he has to do in order to effect his object.

1. He must find what to say.
2. He must arrange it in proper order.
3. He must express it in proper language.

That is to say, he must acquire clear and just ideas of the subject upon which he is to speak, and discover the proofs, the arguments, and illustrations upon which he designs to support his view of the subject; then when these have been duly selected, he must arrange them in such a manner that all the parts conspire to produce the desired effect; and, lastly, he must clothe what he has to say in appropriate language. All which has been expressed by Cicero in these words, "Quid dicat, et quo loco, et quo modo."

CHAPTER II.

Of the parts of which an Oration is composed.

258. The parts into which an oration is naturally divided are these six:—1. The exordium or introduction; 2. The proposition and division; 3. The narration; 4. The confirmation; 5. The refutation; and 6. The peroration or conclusion. They are expressed in this verse,

"Exorsus, narro, seco, firmo, refello, peroro."

259. We are not to suppose, however, that these parts are all essentially necessary in every discourse, nor do they always follow each other in the order in which they are here mentioned. Some of them may be omitted altogether; or they may be variously combined, according to circumstances. For example, the division and narration may constitute but one part. The refutation may be included in the confirmation, and both may be united in the narration. While sometimes the exordium may be omitted, when the orator at once commences with the proofs.—But as they form the natural and constituent parts of a regular discourse, it is proper that they should be separately discussed.

I.—Of the Exordium.

260. The exordium or introduction is that part of a discourse which prepares the audience to hear and to understand what is to follow. Its intention

is to conciliate the good will of the hearers by disposing them to listen attentively, and to judge favourably of what you have to say; and to prepare the way for such a train of thought and the awakening of those emotions which will promote the object you have in view. Hence it should breathe that spirit, and be imbued with that passion which the orator aims to inspire.

261. We may distinguish several different kinds of exordium. 1. The exordium ex principio, or simple exordium, when the orator plainly and directly exposes the subject upon which he is about to speak, without art, and without any of those precautions that are usually resorted to in other cases, in which circumstances render it necessary to be at pains to conciliate the good will of his hearers. It takes place when the speaker, being well assured that his hearers are already favourably disposed to listen to what he has to say, enters at once upon the subject upon which he is to occupy their attention. It is most commonly drawn from some topic involved in or connected with the subject he is about to discuss.

Ex.—A more noble or more appropriate example of this species of exordium perhaps cannot be found in history than that with which St. Paul commenced his address to the Athenians. "Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, To THE UNKNOWN GOD. Whom therefore ye ignorantly

worship, him declare I unto you."—*Acts* xvii. 22, 23.

Take also the following from the funeral oration of Turenne, by Fléchier.

"Je ne puis, Messieurs, vous donner d'abord une plus haute idée du triste sujet dout je viens vous entretenir, qu'en recueillant ces terms nobles et expressifs dout l'Ecriture Sainte se sert pour louer la vie et pour deplorer la mort du sage et vaillant Machabée: cet homme qui portait la gloire de sa nation jusqu'aux extrémités de la terre, qui couvrait son camp du bouclier, et forçait celui des ennemis avec l'epée; qui donnait à des rois ligués contre lui des deplaisirs mortels, et réjouissait Jacob par ses vertus et par ses exploits, dont la mémoire doit être eternelle; cet homme qui défendait les ville de Juda, qui domptait l'orgueil des enfans d'Ammon et d'Esaü, qui revenait chargé des dépouilles de Samarie, après avoir brûlé sur leurs propres autels les Dieux des nations étrangèrs; cet homme que Dieu avait mis autour d'Israël comme un mur d'arain où se brisèrent tant de fois toutes les forces de l'Asie, et qui, après avoir défait de nombreuses armées déconcertés les plus fiers et le plus habiles généraux des rois de Syrie, venait, tous les ans, comme le moindre des Israelites, reparer avec ses mains triomphantes les ruines du Sanctuaire, et ne voulait d'autre recompense des services qu'il rendait à sa patrie que l'honneur de l'avoir servie; ce vaillant homme, poussant enfin avec un courage invincible, les ennemis qu'il avait reduits à une fuite honteuse, reçut le coup mortel, et demeura comme enseveli dans son triomphe. An premier bruit de ce funeste accident, toutes les villes de Judée furent émues; des ruisseaux des larmes coulérent des yeaux de tous leurs habitans. Ils furent quelque temps saisis, muets, immobiles. Un effort de douleur rompant enfin ce morne et long silence, d'une voix entrecoupée de sanglots que formaient dans leurs cœurs la tristesse, la pitié, la crainte ils s'écrièrent: *comment est mort cet homme puissant qui sauvait*

le peuple d'Israel?—A ces cris, Jerusalem redoubla ses pleurs; les voûtes du temple s'ébranlèrent; le Jourdain se troubla, et tous ses rivages retentirent du son de ces lugubres paroles: *comment est mort cet homme puissant qui sauvait le peuple d'Israel?*"

262. 2. The exordium by insinuation is used when the speaker is aware that he has a difficult or a delicate subject to manage, one that is unpopular, one that is disagreeable to the majority of his hearers, or one against which prejudices exist, which it is incumbent on him to remove in order to reconcile them to listen to him with attention. His aim is to destroy any impressions to his disadvantage that may exist in the minds of his hearers.

Ex.—"Of this sort of introduction we have an admirable instance in Cicero's second oration against Rullus. This Rullus was tribune of the people, and had proposed an Agrarian law; the purpose of which was to create a decemvirate, or ten commissioners, with absolute power for five years over all the lands conquered by the republic, in order to divide them among the citizens. Such laws had been often proposed by factious magistrates, and were always greedily received by the people. Cicero is speaking to the people; he had lately been made consul by their interest; and his first attempt is to make them reject this law. The subject was extremely delicate and required much art. He begins with acknowledging all the favours which he had received from the people, in preference to the nobility. He professes himself the creature of their power, and of all men the most engaged to promote their interest. He declares that he held himself to be the consul of the people; and that he would always glory in preserving the character of a popular magistrate. But to be popular, he observes, is an ambiguous word. He understood it to import

a steady attachment to the real interest of the people, to their liberty, their ease and their peace; but by some he saw it was abused, and made a cover to their own selfish and ambitious designs. In this manner he begins to draw gradually nearer to his purpose of attacking the proposal of Rullus; but still with great management and reserve. He protests that he is far from being an enemy to Agrarian laws; he gives the highest praises to the Gracchi, those zealous patrons of the people; and assures them that when he first heard of Rullus's law, he had resolved to support it if he found it for their interest; but that upon examining it, he found it calculated to establish a dominion that was inconsistent with liberty, and to aggrandize a few men at the expense of the public; and then terminates his exordium with telling them that he is going to give his reasons for being of this opinion; but that if his reasons shall not satisfy them, he will give up his own opinions and embrace theirs. In all this there was great art. His eloquence produced the intended effect; and the people, with one voice, rejected this Agrarian law."—*Blair, sec.* xxxi.

A good example of this kind of exordium is found in the speech of Ulysses, before the assembled princes of Greece, in contending with Ajax for the arms of Achilles.

"Si mea cum vestris valuissent vota, Pelasgi,
Non foret ambiguus tanti certaminis hæres,
Tuque tuis armis, nos te potiremur, Achille:
Quem quoniam non æqua mihi vobisque negârunt
Fata (manuque simul veluti lacrymantia tersit
Lumina), quis magno melius succedat Achilli,
Quam per quem magnus Danais successit Achilles?"
Ovid.

Compare this with the manner of Ajax. The first is that of a practised orator, the last that of a

blunt soldier, more trained to the use of arms than the arts of speech.

"Utque erat impatiens iræ, Sigeïa torvo
Littora conspexit, classemque in littore, vultu;
Intendensque manus; "Agimus, proh Jupiter! inquit,
Ante rates causam, et mecum confertur Ulysses!
At non Hectoreis dubitavit cedere flammis,
Quas ego sustinui, quas hâc a classe fugavi."—*Ovid.*

As another example, take the introduction to the first sermon preached by Bridaine in the church of St. Sulpice at Paris.

"A la vue d'un auditoire si nouveau pour moi, il semble, mes frères, que je ne devrais ouvrir la bouche que pour vous demander grâce en faveur d'un pauvre missionaire dépourvu de tous les talens que vous exigez quand on vient vous parler de votre salut. J'eprouve cependant aujourd'hui un sentiment différent; et, si je me suis humilié, gardez vous de croire que je m'abaisse aux miserables inquiétudes de la vanité. A Dieu ne plaise qu'un ministre du ciel pense jamais avoir besoin d'excuse auprès de vous! car, qui que vous soyez, vous n'êtes, comme moi, que des pécheurs. C'est devant votre Dieu et le mien que je me sens pressé, dans ce moment de frapper ma poitrine.

"Jusqu' à present j'ai publié les justices du Très-Haut dans des temples couverts de chaume; j'ai prêché les rigeurs de la penitence à des infortunés qui manquaient de pain; j'ai annoncé aux bons habitans des campagnes les verités les plus effrayantes de ma religion. Qu'ai-je fait? malheureux! j'ai contristé les pauvres, les meilleurs amis de mon Dieu; j'ai porté l'epouvante et le douleur dans ces ames simples et fidèles que j'aurais dû plaindre et consoler. C'est ici, où mes regards ne tombent que sur des grands, sur des riches, sur des oppresseurs de l'humanité souffrante, ou des pécheurs audacieux et endurcis: ah! c'est ici seulement, qu'il fallait faire retentir la parole sainte dans toute

la force de son tonnere et placer avec moi, dans cette chaire, d'un côté la mort qui nous menace, et de l'autre mon grand Dieu qui vient vous juger. Je tiens aujourd'hui votre sentence à la main: tremblez donc devant moi, hommes superbes et dedaigneux qui m'ecoutez! La necessité du salut, la certitude de la mort, l'incertitude de cette heure si effroyable pour vous, l'impenitence finale, le jugement dernier, le petit nombre des élus, l'enfer, et pardessus tout l'Eternité: l'Eternité! voilà les sujets dont je viens vous entretenir, et que j'aurais dû sans doute réserver pour vous seuls."

263. 3. The exordium ex abrupto takes place when we enter upon the subject abruptly and without preparation. It supposes the hearers to be actuated with the same feelings which we ourselves possess, and is appropriate when the subject is one which excites indignation, grief or any violent passion.

Ex.—A more appropriate example of this sort of introduction can no where be found than in that with which Cicero opens his first oration against Cataline.

"Quousque tandem abutêre, Catalina, patientiâ nostrâ? quamdiu etiam furor iste tuus nos eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatûs locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientiâ teneri conjurationem tuam non vides? quid proximâ, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrûm ignorare arbitraris? O tempora! O mores! Senatus hæc intelligit, consul videt: hic tamen vivit. Vivit? imo vero etiam in

senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrûm. Nos autem, vivi fortes, satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catalina, duci, jussu consulis, jampridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiû machinaris."

See also a sermon of Bishop Atterbury's, preached on the anniversary of the martyrdom of Charles I. of England, in which the eloquent divine thus introduces his subject: "This is a day of trouble, of rebuke, and of blasphemy; distinguished in the calender of our church, and the annals of our nation, by the sufferings of an excellent prince, who fell a sacrifice to the rage of his rebellious subjects; and, by his fall derived infamy, misery, and guilt on them, and their sinful posterity."

264. 4. The magnificent or pompous exordium is appropriate when the subject is grand and dignified in itself, and possesses a high and solemn interest to the hearers; such as the eulogy of some distinguished personage, or the commemoration of some event which has conferred a great and universal benefit upon a whole nation; in which case the orator may open his discourse with all the pomp and magnificence of eloquence.

Ex.—The following is the introduction to Bossuet's celebrated funeral oration for the queen of England.

"Celui qui règne dans les cieux, et de qui relèvent tous les empires, à qui seul appartient la gloire, la majesté et l'independance est aussi le seul qui se glorifie de faire la loi aux rois, et de leur donner, quand il lui plait, de grandes

et terribles leçons. Soit qu'il élève les trônes, soit qu'il les abaisse; soit qu'il communique sa puissance aux princes, soit qu'il la retire à lui-même, et ne leur laisse que leur propre faiblesse, il leur apprend leurs devoirs d'une manière souveraine et digne de lui; car, en leur donnant sa puissance, il leur commande d'en user, comme il le fait lui-même, pour le bien du monde; et il leur fait voir, en la retirant, que toute leur majesté est empruntée, et que pour être assis sur le trône, ils n'en sont pas moins sous sa main et sous son autorité suprême. C'est ainsi qu'il instruit les princes, non seulement par des discours et par des paroles, mais encore par des effets et par des exemples: *Et nunc, reges, intelligite; erudimini, qui judicatis terram.*

"Chretiens, qui la memoire d'une grande Reine, fille, femme, mère de rois si puissans, et souveraine de trois royaumes, appelle de tous côtés à cette triste ceremonie, ce discours vous fera paraître un de ces examples redoubtables, qui étalent aux yeux du monde sa vanité tout entière. Vous verrez, dans une seule vie, toutes les extrêmités des choses humains; la felicité sans bornes, aussi bien que les miséres; une longue et paisible jouissance d'une des plus nobles couronnes de l'univers; tout ce que peuvent donner de plus glorieux la naissance et le grandeur, accumulé sur une tête, qui en suite est exposé à tous les outrages de la fortune; la bonne cause d'abord suivie de bon succés, et depuis des retours soudains, des changemens inouis; la rébellion long temps retenue, à la fin tout-à-fait maitresse; nul frein à la licence; les lois abolies; la majesté violée par des attentats jusqu'alors inconnus; l'usurpation de la tyrannie sous le nom de liberté; une reine fugitive, qui ne trouve aucune retraite dans trois royaumes, et à qui sa propre patrie n'est plus qu'un triste lieu d'exil; neuf voyages sur mer, enterpris par une Princesse, malgré les tempêtes; l'ocean étonné de se voir traversé tant de fois en des appareils si divers, et pour des causes si differentes; un trône indignement renversé et miraculeusement retabli. Voila les enseignemens que Dieu donne aux Rois; ainsi fait-il voir au monde le

néant de ses pompes et de ses grandeurs. Si les paroles nous manquent, si les expressions ne repondent pas à un sujet si vaste et si relevé, les choses parleront assez d'elles-mêmes; le cœur d'une grande reine, autrefois élevé par une si longue suite de prospérités, et puis plongé tout-à-coup dans un abime d'amertumes, parlera assez haut; et s'il n'est pas permis aux particuliers de faire des leçons aux princes, sur des événements si étranges un roi me prête ses paroles, pour leur dire; *Entendez, O grands de la terre, instruisez-vous, arbitres du monde.*"

265. The nature of the exordium must be determined by that of the subject upon which we speak; the place in which we speak; and the character and disposition of the audience whom we address. In this, as in every part of the discourse, propriety or suitableness is the main point to be studied. It should be easy and natural, and always suggested by the subject. It should not anticipate any material argument of the discourse, but simply prepare the way for what is to follow.

II. Of the Proposition and Division.

266. The proposition of a discourse is the clear and precise statement of the subject upon which we are to speak.

267. The division, properly speaking, is a statement of the order which the orator intends to follow in the discussion of his subject, or the explication of the several points in the discourse which are successively to be discussed.

268. The division is necessary when the subject,

being complicated, naturally requires several points separately to be treated in succession. When the subject is simple no division is necessary, the audience being led to the object to which the speaker wishes to conduct them, simply by the logical succession of the proofs.

269. Divisions are faulty when a subject, naturally simple in itself, is unnecessarily divided; and when they seem forced and unnatural.

Ex.—Massillon, in one of his Sermons on the Passion, makes the following singular division of his subject, from the text "*Consummatum est*," "It is finished."

"La mort du Sauveur," says he, "renferme trois consommations, qui vont nous expliquer tout le mystère de ce grand sacrifice, dont l'Eglise renonvelle en ce jour le spectacle et honore le souvenir: une consommation de justice, du côté de son père; une consommation de malice, de la part des hommes; une consommation d'amour, du côté de Jesus Christ. Ces trois vérités partageront tout ce discours, et l'histoire des ignominies de l'Homme-Dieu."

270. The following are some of the principal qualities of this part of a discourse.

1. It should be entire; that is to say, it ought to contain a full and explicit statement of the case, comprising the whole extent of the subject under discussion.

2. When a division is made the several parts should be really distinct from each other; that is to say, no one part of the division should comprise another, or be the same as another, only expressed in different words.

3. The division should be natural, and be expressed in clear and precise terms.

4. Each part of the division should enhance the importance of the others, beginning with the most simple, and such as is most easily apprehended by the mind, or which is most necessary to be discussed; and then proceeding to those that arise out of it, or which are built upon it, in such a manner that the interest of the discourse should continually go on increasing. "Ut augeatur semper, et increscat oratio."—*Cic.*

Ex.—As examples of appropriate and clear divisions we quote the following.

"Causa quæ sit, videtis; nunc quid agendum sit, considerate. Primum mihi videtur de genere belli; deinde de magnitudine; tum de imperatore deligendo esse dicendum."—*Cic. pro lege Manilià.*

"Intelligo, Judices, tres totius accusationis partes fuisse, et earum unam in reprehensione vitæ, alteram in contentione dignitatis, tertiam in criminibus ambitûs esse versatum."—*Cic. pro L. Muræna.*

III. Of the Narration or Explication.

271. The narration or explication of the subject is the detail of the circumstances connected with the fact under discussion. This is a most important part of the discourse, because upon the explicit and skilful exposition of the subject depends in a great measure the confirmation of the orator's view of the matter in the minds of his hearers. "Omnis orationis reliquæ fons est narratio."—*Cic.*

272. The business of the historian and the orator is very similar; there is, however, a distinguishing characteristic between them. The historian regards simply the truth of the fact which he presents to his readers with honesty and impartiality, that is to say, without disguising its nature or perverting it, in the least, to the purposes of interest, of faction, or of party spirit. The orator is allowed a wider range. He cannot indeed falsify the fact, but he may so represent it as to favour the cause which he pleads, or make it subservient to the peculiar interest of the subject of which he treats. Without destroying the substance of the fact he presents it under the most favourable colours, and places it in such a light that it may shed lustre upon his view of the cause.

273. The great merit of the narration consists in presenting the germ of the arguments upon which the orator's view of his cause or subject is based, and which are developed in the confirmation. Hence the great art of the narration consists in stating the circumstances of the fact in such a manner, that the mind of the hearer is insensibly led to the induction to which the orator wishes to bring him. With this view he insists upon those circumstances that make for his cause, and he smoothes down, or it may be, passes over in silence those which would be disagreeable to his audience, or those which would injure the interest of the cause he has espoused.

274. The narration should possess the following

qualities: 1. It should be *clear*. 2. It should be *brief*. 3. It must be *probable*. 4. It ought to be *interesting*.

1. The narration should be CLEAR. "Narratio obscura totam obcœcat narrationem."—*Cic.* The speaker should narrate distinctly the facts, the time, the place, and the persons concerned in the transaction, so that the whole forms but one picture in which the mind of the hearer views clearly every part of it without confusion or embarrassment.

2. It should be BRIEF. This, however, must not be understood to mean that the speaker is restricted to the employment of the very fewest words possible in his narration, but in his admitting nothing superfluous. While no essential or important circumstance is omitted or left in obscurity, the orator must be careful to introduce nothing in his narration but what is necessarily connected with his subject, or which is essential to enable his audience to form a just and clear comprehension of its merits. "Non inornata debet esse brevitas: alioqui sit indocta. Nam et fallit voluptas, et minus longa, quæ delectant, videntur; amœnum ac molle iter, etiam si est spatii amplioris, minus fatigat, quam durum arduumque compendium."—*Quint.*

3. It must be PROBABLE. "Le vrai même, pour être cru, a besoin du vraisemblance," may almost appear a paradoxical assertion; nevertheless such is the fact. (See par. 200.) The orator, therefore, in his narration of the fact will assign those motives which correspond to the character of the person or

persons whose actions he relates; and he will so detail and dwell upon the accidents of place, time, and circumstance as shall render the transaction natural and probable. He must be careful, however, not to insist at too great length upon the motives of the actions of which he has occasion to speak; let the actions rather speak for themselves. (Quintil. IV. 2.)

4. To these qualities may be added that of INTEREST. If the action narrated is an ordinary one, it may be rendered interesting by the style and manner in which it is related; if it is one of great or absorbing interest, it must be treated with corresponding dignity and elevation of style.

275. We may further observe, that the narration should be suitable to the subject and to the occasion which calls it forth. In judicial pleadings it ought to be clear and succinct, and distinguished for the tact and ability with which the speaker renders it subservient to his cause. In the deliberative kind of public speaking, it should be marked by energy and dignity of style; while in the demonstrative it admits all the richness of thought and magnificence of imagery of which language is capable.

Ex.—I subjoin some examples, from which the intelligent reader will observe the difference between an oratorical narration and a historical recital.

"Milo autem cum in Senatu fuisset eo die, quoad Senatus dimissus est, domum venit: calceos et vestimenta mutavit: paulisper dum se uxor, ut fit, comparat, commoratus est: deinde profectus est id temporis, cum jam Clodius, si quidem eo die Romam venturus erat, redire potuisset: Ob-

viam fit ei Clodius expeditus, in equo, nullâ rhedâ, nullis impedimentis, nullis græcis comitibus, ut solebat: sine uxore, quod nunquam fere: cum hic insidiator, qui iter illud ad cædem faciendam apparasset, cum uxore veheretur in rheda, penulatus, magno et impedito, et muliebri ac delicato ancillarum puerorumque comitatu: Fit obviam Clodio ante fundum ejus, horâ fere undecimâ, aut non multo secus: statim complures cum telis in hunc faciunt de loco superiore impetum; adversi rhedarium occidunt; cum autem hic de rheda, rejectâ penulâ, desiluisset, seque acri animo defenderet; illi, qui erant cum Clodio, gladiis eductis, partim, recurrere ad rhedam, ut a tergo Milonem adorirentur; partim, quod hunc jam interfectum putarent, cædere incipiunt ejus servos, qui post erant; ex quibus, qui animo fideli in dominum et presenti fuerunt, partim occisi sunt, partim, cum ad rhedam pugnari viderent, et domino succurrere prohiberentur, Milonemque occisum etiam ex ipso Clodio audirent, et reverâ putarent; fecerunt id servi Milonis (dicam enim non derivandi criminis causâ, sed ut factum est) neque imperante, neque sciente, neque præsenti domino, quod suos quisque servos in tali re facere voluisset."—*Cic. pro Milone.*

"Mais l'épreuve la moins èquivoque d'une vertu solide, c'est l'adversité. Et quels coups, ô mon Dieu, ne prepariez-vous pas à sa constance! Ce grand roi que la victoire avait suivit dès le berceau, et qui comptait ses prosperités par les jours de son regne; ce roi dont les entreprises toutes seules annonçaient toujours le succès, et qui, jusque-là, n'ayant jamais trouvé d'obstacle, n'avait eu qu'à de se défier de ses propres desirs; ce roi dont tant d'eloges et de trophées publics avaient immortalisé les conquêtes, et qui n'avait jamais eu à craindre que les écueils que naissent du sein même de la louange et de la gloire; ce roi, si long temps maître des évènements, les voit, par une revolution subite, tous tournés contre lui. Les ennemis prennent notre place; ils n'ont qu'à se montrer, la victoire se montre avec

eux; leurs propres succès les étonnent; la valeur de nos troupes a semblé passer dans leur camp; le nombre prodigieux de nos armées en facilite la déroute; la diversité des lieux ne fait que diversifier nos malheurs; tant de champs fameux de nos victoires sont surpris de servir de theâtre à nos défaites; le peuple est consterné; la capitale est menacée; la misère et la mortalité semblent se joindre aux ennemis; tous les maux paraissent réunis sur nous: et Dieu qui nous en préparait les resources, ne nous les montrait pas encore; Denain et Landrecies étaient encore cachés dans les conseils éternels. Cependant notre cause était juste; mais l'avait-elle toujours été! et que sais-je si nos derniers défaites n'expiaient pas l'equité douteuse ou l'orgueil inévitable de nos anciennes victoires? Louis le reconnut; il le dit: 'J'avais autrefois entrepris la guerre légèrement, et Dieu avait semblé me favoriser; je la fais pour soutenir les droits légitimes de mon petit-fils à la couronne d'Espagne, et il m'abandonne; il me préparait cette punition que j'ai merité.' Il s'humilia sous la main qui s'appesantissait sur lui; sa foi ôta même à ses malheurs la nouvelle amertume que le long usage des prospérités leur donne toujours: sa grande âme ne parut point émue; en milieu de la tristesse et de l'abattement de la cour, la sérénité seule de son auguste front rassurait les frayeurs publiques. * * * *

"Que vois-je ici! et quel spectacle attendrissant même pour nos neveux, quand ils en liront l'histoire! Dieu repand la desolation et la mort sur toute la maison royale. Que de têtes augustes frappées! que d'appuis du trône renversés! Le jugement commence par le premier né. Sa bonté nous promettait des jours heureux, et nous répandîmes ici nos prières et nos larmes sur ces cendres chères et augustes. Mais il nous restait de quoi nous consoler. Elles n'étaient pas encore essuyées nos larmes, et une princesse aimable qui delassait Louis des soins de la royanté, est enlevée dans la plus belle saison de son âge, aux charmes de la vie, à l'esperance d'une couronne, et la tendresse des peuples,

qu'elle commençait à regarder et à aimer comme ses sujets. Vos vengeances, O mon Dieu! se préparent encore de nouvelles victimes: ses derniers soupirs soufflent la douleur et la mort dans le cœur de son royal époux. Les cendres du jeune se hâtent de s'unir à celles de son épouse; il ne lui survit que les momens rapides qu'il faut pour sentir qu'il a perdue; et nous perdons avec lui les esperances de sagesse et de piété qui devaient faire revivre le règne des mielleurs rois, et les anciens jours de paix et d'innocence.

"Arrêtez, grand Dieu! montrez-vous encore votre colère et votre puissance contre l'enfant qui vient de naître? voulez-vous tarir la source de la race royale? Le sang de Charlemagne et de St. Louis, qui ont tant combattu pour la gloire de votre nom, est-il devenu pour vous comme le sang d'Achab et de tant de rois impies dont vous exterminiez toute la posterité?

"La glaive est encore levé, mes frères; Dieu est sourd à nos larmes, à la tendresse et à la piété de Louis. Cette fleur naissante et dont les premiers jours étaient si brillans, est moissonnée, et si la cruelle mort se contente de menacer celui qui est encore attaché à la mamelle, ce reste précieux que Dieu voulait nous sauver de tant de pertes, ce n'est que pour finir cette triste et sanglante scene, par nous enlever le seul de trois princes qui nous restait encore, pour présider à son enfance, et le conduire ou l'affermir sur le trône." —*Massillon, Oraison funebre de Louis-le-grand.*

IV. Of the Confirmation.

276. The confirmation consists in proving the truth of the proposition; and forms the argumentative or reasoning part of a discourse.

277. Reason and argument constitute the only foundation and basis of true eloquence.—Hence a terse vein of strict reasoning ought to be rigorously

followed in this part of the discourse, until it gradually conducts to the most complete demonstration. Doubts must be dispelled, and the proofs, when strong, clear, and animated, fix irresolution and carry conviction to the mind.

278. In stating the proofs the best order to be observed is that which nature dictates; viz., to begin by those which are weaker and go on increasing to the end:—or when the whole issue of the cause depends upon one strong argument, it may be stated first, and then the subsidiary arguments may be brought in, as it were, incidentally, to give the greater effect.

279. The former method, that is to say, when the issue of the cause depends upon the combined effect of different arguments, stated separately, has been called by Quintilian the Homeric arrangement of the proofs, in allusion to the manner in which Nestor drew up his troops in the order of battle.

"Ἱππηας μεν πρωτα συν ἱπποισιν και οχεσφι
Πεζους δ'εξοπιθεν στησεν πολεας τε και εσθλους,
Ἐρκος εμεν πολεμοιο· κακους δ'ες μεσσον ελασσεν,
Οφρα και ουκ εθελεν τις αναγκαιῃ πολεμιζῃ.
Ἱππευσιν μεν πρωτ' επετελλετο."—*Iliad*, IV. 297.

280. The finding of proofs belongs properly to the science of dialectics; their qualities are principally those which follow.

1. They ought to be suitable to the subject.—As the same mode of reasoning is not suitable to all subjects, so each particular subject has its peculiar

kind of argumentation; and a mode of reasoning which would be considered conclusive in some cases would not be equally so in others of a different nature and character. Hence deep reflection, guided by good sense, must direct the speaker in the choice of his proofs. If an argument does not clearly make for his cause it will assuredly injure it.

2. They should not only be suitable to the subject, but to the disposition and character of the audience addressed. It is one of the plainest dictates of common sense that our discourses should be made level to the capacities of those to whom we speak. Young and inexperienced speakers are apt to fall into the opposite error from the vain desire of displaying their talents or erudition, and hence it is that we frequently hear discourses, addressed to a mixed concourse of people, which would seem to have been intended rather for a philosophical or theological chair than a popular audience. It may reasonably be asked, what use is it to address people in a style and language which they do not comprehend?

281. These considerations become more important when we reflect that it is not always those proofs which are in themselves the strongest that carry the greatest weight:—their influence depends upon the dispositions, the habits, the manners of those to whom we speak.

Ex.—Thus Cato, in his speech against Catiline in the Roman Senate, addressed to the people those arguments which he was sure would make an impression upon them. He appeals to their pride,

their ostentation, their luxurious habits, all of which were threatened with danger if Catiline triumphed.

"Sed, per Deos immortales, vos ego appello, qui semper domos, villas, signa, tabulas vestras pluris quam Rempublicam fecistis: si ista cujuscumque modi sint, quæ amplexamini, retinere, si voluptatibus vestris otium præbere vultis; expergiscimini aliquando et capessite Rempublicam. Non nunc agitur de vectigalibus, non de sociorum injuriis: libertas et anima nostra in dubio est."—*Sallust.*

So, too, in Demosthenes, we find nothing that is not to the point. In all his orations there is a close chain of reasoning; no meretricious display of ornament; no idle discussion foreign to his subject. His discourses gradually increase in force and vehemence as he proceeds, and he illustrates his positions by bold figures and lively images. We are at once impressed that he has nothing but the good of the republic at heart, and we feel that nature herself speaks in all his transports.

"'Ορατε γαρ, ω Ανδρες Αθηναιοι, το πρᾶγμα, ὁι προελημυθεν ασελγειας ανθρωπος, 'ος ουδ' 'αιρεσιν 'υμῖν διδωσι του πραττειν, η αγειν 'ησυχιαν, αλλ' απειλεῖ και λογους ὑπερηφανους, 'ως φασι, λεγει· και ουκ ὁιος τι εστιν εχων ἁ κατεστραπται, μενειν επι τουτων. Αλλ' αει τι προσπεριβαλλεται, και κυκλῳ πανταχη μελλοντας ὑμᾶς και καθημενους περιστοιχιζεται. Ποτ' ουν, ω Ανδρες Αθηναιοι, ποτε ἁ χρη πραξετε; επειδανθι γενηται; επειδαν, νη Δια, αναγκη τις ἡ; νῦν δε τι χρη τα γινομενα ἡγεισθαι; εγω μεν γαρ ὁιμαι τοῖς ελευθεροις μεγιστην αναγκην την ὑπερ τῶν πραγματων αισχυνην ἐιναι· η βουλεσθε, ειπε μοι, περηοντες αυτων πυνθανεσθαι κατα την αγοραν, λεγεται τι καινον; γενοιτο γαρ αν τι καινοτερον η Μακεδων ανηρ Αθηναιους καταπολεμῶν και τα των 'Ελληνων διοικῶν; Τεθνηκε Φιλιππος; ου μα

Δι', αλλ' ασθενῆι. Τι δ' ὑμὶν διαφερει; και γαρ αν ὁυτος τι παθη, ταχεως ὑμεῖς ἑτερον Φιλιππον ποιησετε, αν περ ὁυτω προσεχητε τοὶς πραγμασι τον νοῦν. Ουδε γαρ ὁυτος παρα την αυτοῦ ῥωμην τοσουτον επηυξηται, ϛσον παρα την ὑμετέραν αμελειαν."—*Demosthenes.*

The Latin historians abound in specimens of genuine eloquence which in force and appropriateness have never been surpassed. As an example, in illustration of what has been said above, take the following from Livy, in which the young Perolla is dissuaded by his father Pacuvius from the assassination of Hannibal, on the occasion of a banquet given by the Carthagenian general after the surrender of Capua.

"Per ego te, fili, quæcunque jura liberos jungunt parentibus, precor quæsoque, ne ante oculos patris facere et pati omnia infanda velis.—Paucæ horæ sunt, intra quas jurantes quidquid deorum est, dextra dextras jungentes, fidem obstrinximus, ut sacratas fide manus, digressi ab colloquio, extemplo in eum armaremus? Surgis ab hospitali mensâ, ad quam tertius Campanorum adhibitus ab Annibale es, ut eam ipsam mensam cruentares hospitis sanguine? Annibalem, pater filio meo potui placare: filium Annibali non possum!

"Sed sit nihil sancti, non fides, non religio, non pietas; audeantur infanda, si non perniciem nobis cum scelere afferunt. Unus agressurus es Annibalem? Quid illa turba tot liberorum servorumque? quid in unum intenti omnium oculi? quid tot dextræ? Torpescentne in amentiâ illâ? Vultum ipsius Annibalis quem armati exercitus sustinere nequeunt, quem horret Populus Romanus, tu sustinebis!—Et alia auxilia desint, me ipsum ferire, corpus meum opponentem pro corpore Annibalis, sustinebis? Atqui per meum pectus petendus ille tibi transfigendusque est.—Deterreri

hic sine te potius quam illic vinci. Valeant preces apud te meæ, sicut pro te hodie valuerunt."*—*Lib.* xxiii. 8, 9.

V. Of the Refutation.

282. The refutation is a species of indirect confirmation, and consists in destroying the proofs and arguments which have been adduced by an adversary; or which are opposed to the view we take of our subject.

283. To execute this part of the discourse pro-

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* It may amuse the classical reader to see how this admirable speech is unintentionally travestied by Silius Italicus.

"Per si quid superest vitæ, per jura parentis,
Perque tuam nostra potiorem, nate, salutem,
Absiste inceptis, oro; ne sanguine cernam
Polluta hospitia, ac tabo repleta cruento
Pocula, et eversas pugnæ certamine menses.
Tune illum, quem non acies, non mœnia et urbes
Ferre valeant, cum frons propior lumenque corusco
Igne micat, tune illa viri, quæ vertice fundit,
Fulmina pertuleris; si viso intorserit ense
Diram, qua vertit per campos agmina, vocem?
Fallit te, mensas inter quod credis inermem.
Tot bellis quæsita viro, tot cædibus armat
Majestas æterna ducem. Si admoveris ora,
Cannas, et Trebiam ante oculos, Thrasymenaque busta,
Et Paulli stare ingentem miraberis umbram.
* * * Non jam tibi pectora pubis
Sidoniæ fodienda manu tutantia regem.
Hoc jugulo dextram explora; namque hæc tibi ferrum,
Si Pœnum invasisse paras, per viscera ferrum
Nostra est ducendum. Tardam ne sperne senectam;
Opponam membra, atque ensem extorquere negatum
Morte meâ eripiam."—*Punicorum* XI. 334.

perly, we must overturn the principle upon which our adversary has based his conclusion; or from a principle admitted by him draw a consequence which confounds him; or show how he has drawn false consequences from true principles; or that he has availed himself of the ambiguity of terms to arrive at the conclusion to which he has come:—we must rally him if he has given as clear and evident what is obscure and doubtful, and disconcert him by dividing his proofs in order to weaken them; or we may turn his arguments into objections against himself, by making them contradict each other; or, lastly, we may turn them into ridicule.

Ex. For appropriate examples, see Cicero's orations *in M. Antonium I. and II. passim;* especially that part in which he refutes the accusation of being accessory to the death of Cæsar. "Cæsare interfecto, inquit, statim cruentum alte extollens M. Brutus pugionem, Ciceronem nominatim exclamavit, atque ei recuperatam libertatem est gratulatus. Cur mihi potissimum? quid sciebam? etc."

Bourdaloue, perhaps the most energetic and logical of pulpit orators among the French, thus turns against themselves the arguments of infidels against the providence of God.

"Sur quoi l'impie fonde-t-il ses doutes contre la providence d'un Dieu? Sur ce qu'il voit le monde rempli de désordres. Et c'est pour cela même, dit Saint Chrysostôme, qu'il doit conclure necessairement qu'il y a une Providence. En effet, pourquoi ces désordres dont le monde est plein, sont-ils des désordres, et pourquoi lui paraissent-ils des désordres, sinon parce qu'ils sont contre l'ordre, et répugnent

à l'ordre? or, qu'est-ce que cet ordre auquel ils répugnent, sinon la Providence? Il se fait donc une difficulté de cela même qui résout la difficulté, et il devient infidèle par ce qui devait affermie sa foi."

VI. Of the Peroration or Conclusion.

284. The peroration is the concluding part of an oration in which the orator strives with greater vehemence and persuasion to obtain that object for which he has been contending throughout.

285. It consists of two parts, recapitulation, and pathos, or an appeal to the passions.

1. Recapitulation (ανακεφαλαιωσις, enumeratio,) consists in summing up succinctly, and with varied expression, the principal points in the argument upon which the support of the cause rests. It takes place only in complicated cases, in which, to prevent confusion in the mind of the hearer, the various arguments, formerly adduced, are compressed into one strong point of view, in order to make a more powerful impression.

2. In the pathetic part the object of the orator is to work upon the feelings, to touch the heart, and to excite the corresponding emotions which his subject calls forth, such as grief, commiseration, indignation, &c., to effect which he exerts all his powers of language and persuasion. "Atque hic, si usquam, totas eloquentiæ fontes aperire licet, tota possumus pandere vela, &c."—*Quint.*

Ex. Appropriate examples may be found in Cicero, *pro lege Manilià,* "Quare videtes num dubi-

tandum," &c.; *contra Verrem* "Cædebatur virgis, in medio foro Messanæ, civis Romanus, Judices! cum interea, nullus gemitus, nulla vox alia istius miseri, inter dolorem crepitumque plagarum audiebatur, nisi hæc, Civis Romanus sum, &c."

I shall in conclusion offer two extracts, the one from Cicero's celebrated oration for Milo; the other from Bossuet's funeral oration for the Prince de Condé.

"Quid restat, nisi ut orem obtestorque vos, Judices, ut eam misericordiam tribuatis fortissimo viro, quam ipse non implorat; ego autem, repugnante hoc, et imploro et exposco? nolite, si in nostro omnium fletu nullam lacrymam adhibuistes Milonis, si vultum semper eundem, si vocem, si orationem stabilem ac non mutatam videntis, hoc ei minus parcere; atque haud scio an multo etiam sit adjuvandus magis. * * *

"Vos, vos appello, fortissimi viri, qui multum pro republicâ sanguinem effudistis! vos in viri et in civis invicti appello periculo, centuriones, vosque milites: vobis non modo inspectantibus, sed etiam armatis, et huic judicio præsentibus, hæc tanta virtus ea hâc urbe expelletur? exterminabatur? projicietur? ô me miserum! ô me infelicem! revocare me in patriam, Milo, potuisti per hos? ejectum in patriâ per eosdem retinere non potero? Quid respondebo liberis meis, qui te parentem alteram putant? quid tibi, Q. frater, qui nunc abes, consorti mecum temporum illorum? me non potuisse Milonis salutem tueri per eosdem, per quos nostram ille servasset? at in quâ causâ non potuisse? quæ est grata gentibus; a quibus non potuisse? ab iis qui maxime P. Clodii morte acquierunt; quo deprecante? me. Quodnam ego concepi tantum scelus? aut quod in me tantum facinus admisi, Judices, cum illa indicia communis exitii indagavi, patefeci, protuli, extinxi? omnes in me meosque redundant ex fonte illo dolores. Quid me reducem

esse voluistis? an ut, inspectante me, expellerantur ii, per quos essem restitutus? nolite, obsecro vos, pati mihi acerbiorem reditum esse, quam fuerit ille ipse discessus. Nam quî possum putare me restitutum esse, si distrahor ab iis, per quos restitutus sum? Utinam dii immortales fecissent (pace tuâ, patria, dixerim: metuo enim ne scelerate dicam in te, quod pro Milone dicam pie) ut P. Clodius non modo viveret, sed etiam Prætor, Consul, Dictator esset potius, quam hoc spectaculum viderem. O dii immortales! fortem et a vobis, Judices, conservandum virum! Minime, minime, inquit; immo vero penas ille debitas fuerit; nos subeamus, si ita necesse est, non debitas. Hiccine vir patriæ natus, usquam nisi in patriâ, morietur? aut, si forte, pro patriâ, hujus vos animi monumenta retinebitis, corporis in Italiâ nullum sepulcrum esse patiemini? hunc suâ quisquam sententiâ ex hâc urbe expellet, quem omnes urbes expulsum a vobis ad se vocabunt? O terram illam beatam, quæ hunc virum exciperit! hanc ingratam, si ejecerit! miseram, si amiserit! Sed finis sit; neque enim præ lacrymis jam loqui possum: et hic se lacrymis defendi vetat: vos oro obtestorque, Judices, ut in sententiis ferendis, quod sentietis id audeatis. Vestrum virtutem, justitiam, fidem (mihi credite) is maxime probabit, qui in judicibus legendis optimum et sapientissimum et fortissimum quemque legit."

"Venez, peuple, venez maintenant; mais venez plutôt, princes et seigneurs, et vous qui jugez la terre, et vous qui ouvrez aux hommes les portes du ciel; et vous, plus que tous les autres, princes et princesses, nobles rejetons de tant de rois, lumières de la France, mais aujourd'hui obscurcies et couvertes de votre douleur, comme d'un unage; venez voir le peu qui nous reste d'une si auguste naissance, de tant de grandeur et de tant de gloire; jetez les yeux de toutes parts; voilà ce qu'a per faire la magnificence et la piété pour honorer un héros; des titres, des inscriptions, vaines marques de ce qui n'est plus; des figures qui semblent pleurer autour d'un tombeau, et de fragiles images d'une douleur que le temps

emporte avec tout le reste; des colonnes qui semblent vouloir porter jusqu'au ciel le magnifique témoinage de notre néant; et rien enfin ne manque dans tous ces honneurs, que celui à qui on les rend. Pleurez donc sur ces faibles restes de la vie humaine, pleurez sur cette triste immortalité que nous donnons aux héros. Mais approchez en particulier, ô vous qui courez avec tant d'ardeur dans le carrière de la gloire, ames guerrières et intrepides; quel autre fut plus digne de vous commander? Mais dans quel autre avez-vous trouvé le commandement plus honnête? Pleurez donc ce grand capitaine, et dites en gemissant; Voilà celui qui nous menait dans les hasards; sous lui se sont formés tant de renommes capitaines, que ses examples ont élevés aux premiers honneurs de la guerre; son ombre eût pu encore gagner des batailles, et voilà que dans son silence, son nom même nous anime; et ensemble il nous avertit que pour trouver à la mort quelque reste de nos travaux, et n'arriver pas sans ressource à notre eternelle demeure, avec le roi de la terre, il faut encore servir le roi du ciel. Servez donc ce roi immortel et si plein de misericorde, qui vous comptera un soupir et un verre d'eau donné en son nom, plus que tous les autres ne feront jamais tout votre sang repandu; et commencez à compter le temps de vos utiles services, du jour que vous vous serez donnés à un Maitre si bienfaisant. Et vous ne viendrez-vous pas à ce triste monument, vous, dis-je, qu'il a bien voulu mettre au rang de ses amis? Tous ensemble, en quelque degré de sa confiance qu'il vous ait reçus, environnez ce tombeau, versez des larmes avec des priéres, et, admirant dans un si grand prince une amitié si commode et un commerce si doux, conservez le souvenir d'un héros dont le bonté avait égalé le courage. Ainsi puisse-t-il toujours vous être un cher entretien! Ainsi puissiez-vous profiter de ses vertus; et que sa mort, que vous deplorez, vous serve à la fois de consolation et d'exemple! Pour moi s'il, m'est permis après tous les autres de venir rendre les derniers devoirs à ce tombeau, ô Prince, le digne sujet de nos louanges et de nos regrets, vous vivrez éter-

nellement dans ma memoire. Votre image y sera tracée, non point avec cette audace qui promettait la victoire; non, je ne veux rien voir en vous de ce que la mort y efface; vous aurez dans cette image des traits immortels; je vous y verrai tel que vous étiez à ce dernier jour sous la main de Dieu, lorsque sa gloire sembla commencer à vous apparaître. C'est là que je vous verrai plus triomphant qu'à Fribourg et à Rocroy; et ravi d'un si beau triomphe, je dirai, en action de graces, ces belles paroles du bien-aimé disciple: 'la veritable victoire, celle qui met sous nos pieds le monde entier, c'est notre foi.' Jouissez, prince, de cette victoire; agréez ces derniers efforts d'une voix qui vous fut connue; vous mettrez fin à tous ces discours. An lieu de déplorer la mort des autres, grand prince, dorénavant je veux apprendre de vous à rendre la mienne saint; heureux, si, averti, par ces cheveux blancs du compte que je dois rendre de mon administration, je reserve, au troupeau que je dois nourrir de la parole de vie, les restes d'une voix qui tombe et d'une ardeur qui s'éteint."

PART V.

Of Poetical Composition.

INTRODUCTION.

Of Poetry in General.

286. Poetry is the impassioned delineation of natural beauty, expressed most commonly in measured language.

287. The aim of the poet is to please the imagi-

nation, and thence to enlighten and refine the mind, and improve the morals. He ought, therefore, to charm the heart and captivate the imagination by presenting to them images of what is most beautiful in nature, and, at the same time, the ear should be delighted by the perfect harmony and melody of his language. Hence the measured rhythm of his language is to this organ what natural beauty is to the mind, the heart, and the imagination.

288. Natural beauty is nothing else than an ideal combination of what may be conceived to be most perfect in the several departments of nature.

289. Truth, then, is not to be considered as the sole foundation of poetry, as it is of history and eloquence; its basis may rather be said to rest upon probability. The poet (ποιητης, from ποιεω, fictor, effector) creates, he invents his subject. Does he wish to portray a noble or delicate sentiment, or describe a passion, such as love or hatred, joy or grief, etc.? he observes the different effects, the different emotions which they usually produce, and he seizes the most striking, the most expressive traits. Is his object to delineate a character, such, for example, as that of a warrior, a conqueror, a villain, or a miser?—to relate an action, an exploit, or a crime?—to describe a beautiful place, or a frightful scene?—he notes the most striking traits of different characters, of different actions, and of different scenes or places of a nature similar to that which he wishes to express, and combines those which are best adapted to produce the effect he has in view; and from

these traits, which he has observed, aided by the resources of memory and imagination, he forms his work, he delineates his character, he relates his action, he describes his place or scene,—all which, it may be, does not exist in reality, and may never have existed, but which it is probable may exist.

Ex.—The Hamlet, of Shakspeare; *Childe Harold*, of Byron; *L'Avare*, of Molière; *Le Distrait*, of La Bruyère; *Calypso's Grotto*, of Fenelon, etc.

It is essential that the poet should preserve probability in his characters and scenes; because if he supposes what is impossible, he only disgusts us. We can have no sympathy with what is fabulous or incredible. Thus, for example, if he should represent his hero as perfectly faultless, free from the foibles and imperfections incident to humanity, he shocks our credulity; in fact, he would exhibit a monster, a being the like of which has never existed.

290. Fiction, then, is the essence of poetry. Yet there are in nature characters and scenes which are so beautiful in themselves, that the most skilful poet can scarcely do justice to them, much less imagine any thing more perfect. Here it will be sufficient for the poet, if he is able, to express all their beauty, or in other words to represent simply what is true, and to describe objects as they really exist.

291. But a writer does not deserve the name of poet, if he relies solely upon his invention, and does not possess the talent of painting and animating his conceptions. Poetry personifies, even deifies, so to

speak, objects and things. It gives a form and a body to abstract conceptions; it represents them, as it were, palpably to our senses. Hence the use it makes of metaphors, allegories, apostrophes, and the other figures of speech. Thus truth is called the daughter of heaven, the vices are hideous monsters, envy is devoured by serpents, etc. It particularizes every thing, it gives us the idea of a general object, which we do not know, from that of a particular one which is familiar to us. Hence the metonymy, the synecdoche, the allusion, the comparison, etc., are figures of speech frequently employed.

292. The poet has besides a language peculiar to himself. He rejects every mean or trivial expression, or at least he relieves its vulgarity by the terms or epithets with which he joins it, or he ennobles it by the subject itself in connexion with which he uses it.

293. As there are in all languages terms and expressions which cannot be admitted into poetry, so also there are others which are exclusively reserved for the elevated style that belongs to poetry. Such are *steed* or *courser*, for horse; *glebe*, for soil; *ere*, for before; *the second person singular of verbs;* etc. Custom and the study of the best authors can alone make us acquainted with those words and expressions which belong exclusively to poetic diction and those which do not.

294. Figures of speech both of words and of thought belong still more to the province of poetry. The use of inversion, especially, seems to distin-

guish the poetic style from prose, even when it is most animated and sublime.

295. In fine, harmony, both mechanical and imitative, is exacted much more rigorously from the poet than from the historian, or even the orator.

296. Yet, however, if poetry consisted only in the imitation of natural beauty, expressed in a style adapted to the subject, eloquence and history would often be confounded with this sublime art, since not unoften the orator and the historian have to depict natural beauty, and then they are expected to assume the elevation and dignity of the style of poetry.

Ex.—Plato, Cicero, Livy, Bossuet, Burke, etc.

But, moreover, poetry has a characteristic that distinguishes it from every other species of composition, and that is versification.

297. But as each language has its particular rules and laws of versification, the prosodies of different languages must be consulted for information on this head.

298. All the kinds of poetical composition may be divided into three grand classes; viz., FUGITIVE POETRY, MINOR POEMS, and GREAT POEMS.

SECT. I. OF FUGITIVE POETRY.

299. Fugitive poems, so called from their brevity and the small importance attached to them, do not, it is true, require great genius, but to succeed in this species of composition a peculiar talent is ne-

cessary, because as their special aim is to please and divert the mind, the most trivial defects, or a failure in their execution is intolerable.

300. To this class may be referred the enigma or riddle, the inscription, the epitaph, the epigram, the madrigal, the sonnet, and the song.

Art. 1. The Enigma.

301. An ENIGMA (αινιγμα, an ambiguous word) or riddle, is a small obscure speech or saying, most commonly in verse, which consists in defining a thing by its causes, its effects, and its properties, under obscure or ambiguous terms, which, while they express all that belongs to the object, are at the same time capable of being understood in other senses. It should be short and precise.

Ex.

"'Twas whispered in heaven, 'twas muttered in hell,
And echo caught faintly the sound as it fell;
On the confines of earth 'twas permitted to rest,
And the depths of the ocean its presence confessed.
'Twill be found in the sphere when riven asunder,
Be seen in the lightning, and heard in the thunder.
'Twas allotted to man with his earliest breath,
Attends at his birth, and awaits him in death;
It presides o'er his happiness, honour, and health,
Is the prop of his house, and the end of his wealth.
Without it the soldier, the seaman, may roam,
But wo to the wretch that expels it from home.
In the whispers of conscience its voice will be found,
Nor e'en in the whirlwind of passion be drowned:
'Twill not soften the heart, and though deaf to the ear,
'Twill make it acutely and instantly hear.

But in shade let it rest, like a delicate flower;
O! breathe on it softly,—it dies in an hour."

"Je suis difficile à trouver,
Et plus encore à conserver,
Les curieux pour me connaître
Avec grand soin me font leur cour;
Mais mon destin me defend de paraître,
Car l'instant où je vois le jour
Est l'instant où je cesse d'être."

"There is a word of plural number,
A foe to peace and tranquil slumber.
Now, any word you choose to take,
By adding *s* you plural make;
But if you add an *s* to this,
Strange is the metamorphosis,
Plural is plural then no more,
And sweet what bitter was before."

"Ego sum principium mundi et finis seculorum;
Ego sum trinus et unus, et tamen non sum Deus."

"What will you add to nine to make six?"

302. To the enigma belongs also the LOGOGRYPH and the ANAGRAM, which consists in decomposing a word to form others out of it, or in transposing the letters of a word, or short sentence, so as to form another with a different meaning.

Ex.—"Νιψον ανομηματα μη μοναν οψιν," reads the same backwards.

"Imbellis tota est; caput exime, vis erit illi." (Ovis.)

"Quid est veritas?" "Est vir qui adest."

"Astronomers, moon-starers; encyclopedia, a nice cold pie; radical reform, rare mad frolic; lawyers, sly ware;

gallantries, all great sins; punishment, nine thumps; old England, golden land; democratical, comical trade," etc.

And also the CHARADE, which consists in dividing the syllables of a word, when they have a meaning, or form separate words, and giving an enigmatical description of them separately.

Ex.—"My *first*, if you do, will increase,
My *second* will keep you from heaven,
My *whole*, such is human caprice,
Is seldomer taken than given." (Advice.)

"My *first* is a prop,
My *second* is a prop,
My *whole* is a prop." (Foot-stool.)

"Sume caput curram; ventrem conjunge volabo;
Adde pedes comedes; et sine ventre bibes."
(Muscatum.)

The REBUS, the PARONOMASIA or PUN, and the CONUNDRUM are also allied to the enigma.

The REBUS is a species of hieroglyphical writing, and, as its name imports, represents words by things. It is similar to the writing of the aborigines of Mexico, and to one species of hieroglyphics in use among the ancient Egyptians.—But the most beautiful application of the rebus is to be found in the language attributed to flowers.

"In eastern lands they talk in flowers,
And they tell in a garland their loves and cares;
Each blossom that blooms in their garden bowers
On its leaves a mystic language bears."—*Percival.*

The PARONOMASIA or PUN is a play upon words,

or a verbal allusion, in consequence of words having a similar sound, or the same orthography, yet different meanings.

Ex.—" 'I cannot move,' yon clamorous beggar cries,
'Nor sit nor stand;' if he says *true*, he *lies*."

"When dressed for the evening, the girls now-a-days
Scarce an atom of dress on them leave;
Nor blame them; for what is an *even*ing dress
But a dress that is suited for *Eve*?"

The CONUNDRUM is only another species of pun, and is, in general, a mere play upon words of the same sound, without reference to their signification.

Ex.—If you were in an upper chamber of a house on fire, and the stairs were *a way*, how would you get down?—By the stairs.

Why is Fanny Elsler like a rope maker?—Because she gets her living by her toe. (Tow.)

Why is the letter K like a pig's tail?—Because it is the end of pork.

These different species of the enigma may occasionally amuse a vacant hour, but are not deserving of farther notice.

ART. 2. OF THE INSCRIPTION.

303. An INSCRIPTION consists in some verses, or lines in prose, intended to be engraved upon a building, a monument, below a statue, or a portrait, either to preserve the memory of some great event, or to call the attention to some action, some thing, or some personage that deserves to be remembered.

304. An inscription ought to be clear, precise, and true. The action, the thing, or the personage, ought to be characterized by the most striking traits. The tone ought to be suited to the subject, which is most commonly noble and elevated.

Ex.—Inscription for an arsenal,

"Ætna, hæc Henrico Vulcania tela ministras;
Tela giganteos debellatura furores."

The following verses are the production of a French poet, and were placed under a picture of the Countess de Suza, a lady of the Court of France, in the last century, famous for her wit and beauty. She is represented as riding in a car.

"Quæ dea sublimi rapitur per inania curru?
An Juno, an Pallas, num Venus ipsa venit?
Si genus inspicias, Juno; si scripta, Minerva:
Si spectes oculos, mater Amoris erit."

On the gate of Armida's palace was a representation of the battle of Actium, with this inscription, according to Tasso,

"Ecco fugir la barbara reina;
E fugge Antonio e lasciar può le speme.
Del' imperio del mondo ov' egli aspira,
Non fugge uo, non teme il fier, non teme;
Ma segue lei che fugge, e seco il tira."

Art. 3. Of the Epitaph.

305. An EPITAPH (επι ταφος, tomb) is an inscription engraved upon a tomb.

As it commonly contains a eulogy on the person

deceased, it ought to be distinguished for its conciseness, and above all for delicacy of expression.

A word of reproach or blame can only find a place in the epitaphs of those whose lives have been notoriously wicked.

Ex.—"Sufficit huic tumulus cui non suffecerat orbis."—*Epitaph of Alexander the Great*, from Aristotle.

The epitaph upon the celebrated M. de Turenne runs thus:

"Turenne a son tombeau parmi ceux de nos Rois;
Il obtint cet honneur par ses fameux exploits,
Louis voulut ainsi couronner sa vaillance,
Afin d'apprendre aux siècles avenir,
Qu'il ne met point de difference
Entre porter le sceptre et le bien soutenir."

"This peaceful tomb does now contain
Father and son together laid;
Whose living virtues shall remain
When they and this are quite decayed."—*Congreve.*

"O ye whose cheek the tear of pity stains,
Draw near with pious reverence, and attend!
Here lie the loving husband's dear remains,
The tender father, and the generous friend.

The pitying heart that felt for human wo;
The dauntless heart that feared no human pride;
The friend of man, to vice alone a foe;
'For even his failings leaned to virtue's side.'"—*Burns.*

"Requiescat in pace."

Art. 4. Of the Epigram.

306. An EPIGRAM is a striking or pointed thought happily expressed, and in few words.

The exposition of the subject or thing which has given rise to the thought or sentiment upon which it turns ought to be precise, rejecting every thing feeble or superfluous. The wit of the epigram ought to be lively, naïve, ingenious, unexpected or satirical, and this is called its point.

Ex.—On a flower painted by Varelst.

"When famed Varelst this little wonder drew,
Flora vouchsafed the growing work to view;
Finding the painter's science at a stand,
The goddess snatched the pencil from his hand,
And finishing the piece, she smiling said,
Behold one work of mine, which ne'er shall fade."
Prior.

"Non amo te, sabidi, nec possum dicere quare,
Hoc tantum possum dicere; non amo te."—*Martial.*

"Τεσσαρες 'αι Χαριτες, Παφιαι δυο, και δεκα Μουσαι;
Δερκυλις 'ενι πασαις Μουσα, Χαρις, Παφιη."—*Anthologia.*

"Sous vos atours bien fournis
D'or garnis,
A venus vous resemblez
Sous le bonnet me semblez
Adonis."—*Mariot.*

"Classic Querno in the size
Of his works is very wise;
For he prints to sell, and so
Prints them all in folio;
Knowing that the pastry cooks
Ever buy the biggest books."
Transl. from the Italian.

"Superbe monumens que vostre vanitè
Est inutile pour la gloire
Des grand Heros dont la memoire
Merite l'immortalite!

Qui sert-il que Paris aux bords de son canal
Expose de nos rois ce grand original,
Qui sceût si bien regner, qui sceût si bien combattre ?
On ne parle point d'Henri quatre,
On ne parle que du cheval."

Art. 5. Of the Madrigal.

307. The MADRIGAL only differs from the epigram in the character of the thought and turn of the expression.

In an epigram the thought is fine and pointed, generally the vehicle of wit and satire; in a madrigal it is tender and delicate, and specially devoted to convey praise, or to the expression of some lively or beautiful sentiment. The turn of the expression, and particularly the closing line in an epigram, is lively and piquant; that in a madrigal, on the contrary, is sweet, simple, and graceful.

Ex.—"If this fair rose offend thy sight,
It in thy bosom wear;
'Twill blush to find itself less white,
And turn Lancastrian there."

"Un roi qu'on aime et qu'on révère
A des sujets en tous climats;
Il a beau parcourir la terre,
Il est toujours dans ses etats."—*Champfort.*

Art. 6. Of the Sonnet.

308. Among the poems of the class we are considering may be ranked the sonnet, the rondeau, rondo, or roundelay, the canzonet, and the ballad.

The mechanism of these pieces may be learned from the prosody of the language in which they are written. Their chief merit consists in the regularity of the measure or versification, which follows some prescribed rule, but which in English is very various and difficult to be observed, and on that account, by careless and inferior writers, but little regarded.

309. Of these the sonnet presents the greatest difficulties in the composition. It does not allow the least wandering from the subject, it admits no feeble or negligently constructed line, no improper or superfluous expression, and no repetition of the same word. Hence Boileau has not hesitated to say of the sonnet:

"Un sonnet sans defaut vaut seul un long poème."

Ex. TO GINEVRA.

"Thy cheek is pale with thought, but not from wo,
And yet so lovely, that if mirth could flush
Its rose of whiteness with the brightest blush,
My heart would wish away that ruder glow;
And dazzle not thy deep blue eyes—but oh!
While gazing on them sterner eyes will gush,
And into mine my mother's weakness rush,
Soft as the last drops round heaven's airy bow.
For, through thy long dark lashes low depending,
The soul of melancholy gentleness
Gleams like a seraph from the sky descending,
Above all pain, yet pitying all distress;
At once such majesty with sweetness blending,
I worship more, but cannot love thee less."—*Byron.*

The rondo or roundelay is a piece consisting

usually of thirteen lines, divided into three couplets, at the end of each of which the beginning of the rondo is repeated.

The canzonet is a short lively song for one, two, or three voices.

Ex.—"Black eyes most dazzle in a hall,
Blue eyes most please at evening fall,
The black a conquest soonest gain;
The blue a conquest most retain;
The black bespeak a lively heart,
Whose soft emotions soon depart;
The blue a steadier flame betray,
That burns and lives beyond a day;
The black may features best disclose;
In blue may feelings all repose.
Then let each reign without control,
The black all *mind*,—the blue all *soul*."

A ballad is the story of some adventure or transaction related in verse, which may be set to some simple or plaintive air. Its style should be simple and unaffected.

Ex.—Chevy Chase; the Percy reliques abound with examples.

"The Moorish king rides up and down
Through Grenada's royal town;
From Elvira's gates to those
Of Bivarabla on he goes.
Wo is me, Alhama!" etc.—*Byron.*

LOCHINVAR.

"Oh! young Lochinvar is come out of the west!
Through all the wide border his steed was the best,
And save his good broadsword he weapon had none,
He rode all unarmed, and he rode all alone.

So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar." etc.
Scott.

Art. 7. Of the Song.

310. A song is a short poem intended to be sung. —The subject of it may be simple, familiar, amusing, tender, or satirical. Its tone and style should be playful, light, free and easy. Each stanza should conclude with a fine thought, or with a delicate or tender sentiment.

The chorus, if there is one, should contain the principal idea of the song. It should be striking, and always closely and naturally connected with what immediately precedes;—the transition introducing it should be natural and easy.

Among the French, satirical songs take the name of Vaudeville.

The principles already laid down may be equally applied to all metrical compositions intended to be set to music.

When these poems treat of some elevated or ennobling subject, they approach the nature of lyric poetry.

Sect. II. Of Minor Poems.

311. Among minor poems may be classed, the apologue or fable, the eclogue and idyl, the epistle, the satire, the elegy, and the ode.

Art. 1. Of the Apologue or Fable.

312. An APOLOGUE (απο, εκ, λεγω, dicere, to deduce) or FABLE is the recital of an action which may be attributed to any beings whatever, the object of which is to convey instruction, or impress some moral truth or sentiment upon the mind.

313. A fable, like every other narration (216,) ought to possess,

1. *Unity*, that is to say, all its parts should tend to one only point, which is the moral or instruction intended to be conveyed by it.

2. *Justness*, that is, it should point out directly and with precision what it proposes to teach.

3. *Precision*, that is, it ought to contain nothing superfluous or foreign to the subject, to leave nothing to be understood or guessed at, and in short the poem ought to terminate as soon as the curiosity is satisfied and the action itself naturally concludes.

4. An *entire* action, that is,

a. It ought to begin by an exposition of the causes of the action.

b. To remove or explain the obstacles which must be overcome to the accomplishment of the action. This is the plot. (217.)

c. And lastly, to detail the issue of the action, which is the catastrophe, (218;) and then, if necessary, to satisfy the curiosity of the reader respecting the fate of the actors, which constitutes the finishing. (218.)

5. *Clearness*, that is, too many personages should

not be introduced nor the subject loaded with too many incidents, every thing ought to appear in its proper time and place, so that confusion may be avoided and the reader be able to comprehend at one view the whole action, its beginning, its progress, and its end.

6. *Probability*, that is, the respective characters, instincts, and properties belonging to the several actors introduced should be carefully preserved throughout.

314. The style of the fable, without being mean or puerile, ought generally to be familiar, simple, easy, and sprightly, so that there should be no appearance of art or labour in the composition. However, according to the subject, it admits all the ornaments of the temperate style, especially those adapted to please, such as the metaphor, the allusion, the comparison, and especially the hypotypose, and the dialogue, which is singularly efficacious in rendering the fable animated, picturesque, and dramatic.

Ex.—The Oak and the Reed, The Chameleon, The Twa Dogs of Burns.

315. The moral is sometimes put at the beginning, but it generally comes in better at the end. When placed at the beginning of the piece it serves as a guide to the reader, and enables him to judge whether each trait in the narration is appropriate to the truth advanced; but it has the inconvenience of making him acquainted beforehand with the unravelling of the plot. Placed at the end, he is agreeably kept in suspense as to the issue of the story or

the point upon which it turns. If the moral is perfectly plain and easily deduced from the action narrated, its expression may be dispensed with.

316. This moral ought to be just, that is, it ought to spring naturally and without effort from the subject, and it should express an unquestionable truth; interesting, that is, the truth or instruction it conveys or establishes should not be common or hackneyed, or, if it is so, it should be relieved by some new or sprightly turn in the idea or expression; and lastly, it should be clear, short, and naturally deduced from the narration. It will have a better effect if it is put into the mouth of one of the actors, in which case it forms a natural and pleasing finishing of the piece.

Ex.—The Fox and the Raven, The Sheep complaining to Jupiter, etc.

Æsop, Phædrus, Gay, La Fontaine are models in this species of composition.

Analogous to the fable are parables, metamorphoses, amusing, fictitious or allegorical stories, etc.

Art. 2. Of the Eclogue and Idyl.

317. Pastoral poetry is a representation of rural life and manners in their most engaging simplicity. It comprises the Eclogue and Idyl.

Of these the ECLOGUE (εκ λεγω, eligere) has more action and movement, and is often written in dramatic form.

The IDYL (ειδυλλιον, a small image or picture) has more sweetness, and gives a vivid description of

rural scenes, objects, and manners. These two kinds of poems are often confounded by authors.

318. The subject of pastoral poetry is rural life, such as it ought to be, and such as in fact it is, in a fertile, happy country, inhabited by simple, good honest, and sprightly people. The poet should paint their sentiments, their fears, their hopes and wishes, their joys and sorrows, their quarrels, etc. He should describe their occupations, their manners, their dress, their dwellings, their fields, their harvests, their flocks and herds, etc. He should relate their actions, their sports, their combats, either among themselves, or with wild beasts, etc.

319. Sometimes the poet makes his shepherds converse with each other, either upon rural affairs in general, or perhaps upon important events of which they have been witnesses or which may have come to their knowledge. They may extol the praises of a benefactor, or of a friend, or relate some marvellous event; or they may contend with each other for the prize of song. In this case the pastoral assumes a dramatic form.

Ex.—Virg. Eclog. 1, 3, 5, 7, 9.

At other times the poet himself recounts, or he may make one of his characters relate some interesting adventure or exploit that took place in the country, or perhaps he will put into the mouth of an Amyntas the recital of some of those great events with which even shepherds are acquainted. Here it assumes the epic character.

Ex.—Virg., Eclog. 5.

Sometimes even a divinity may be introduced, or

perhaps one of the more sprightly characters, without, however, departing from his natural simplicity, may feel himself inspired, and under the influence of this feeling, he may entertain us with predictions of the future, or he may excite our admiration and astonishment by some supernatural story. In this case the poem approaches the lyric form.

Ex.—Virg., Eclog. 4, ad Pollionem.

There is still another form which pastoral poetry may assume, and this is when it appears as a play or regular drama, of which the plot, characters, and scenes are taken from pastoral life, and which are characterized by the simplicity and innocence of rural manners.

Ex.—Il Pastor Fido, of Guarini; Tasso's *Aminta; The Gentle Shepherd,* by Allan Ramsay.

But whether the eclogue be a narration, a dialogue, an inspiration, or a mixture of all these, or a regular drama, the unity of action and of sentiment should be carefully observed.

320. The style of pastoral poetry should always be simple, sprightly, and conformable to the character, the language, the ideas, and the understanding of those who dwell in the country. The figures, comparisons, and other ornaments of speech must be pleasing and graceful, sometimes even they may be noble and sublime, provided they are all drawn from rural objects. Violent passions can find no place in pastoral poetry, because they are banished from the hearts of those who lead that simple and happy life which inspires the rustic muse.

I cannot forbear from quoting here one of Mad.

Deshoulières' pastorals; for, besides being a beautiful specimen of pastoral poetry, it has the merit of being allegorical, and might serve equally well as an example under the foregoing section. This charming author addresses her children, now left orphans by the death of their father, in the character of a shepherdess deploring the defenceless condition of her flock, and viewing their helpless condition and her inability to provide for them suitably to her affectionate wishes for their welfare, recommends them to the protection of Louis XIV., to whom she promises an eternal tribute of gratitude.

"Dans ces près fleuris
Qu'arrose la Seine,
Cherchez qui vous mène,
Mes chères brebis.
J'ai fait, pour vous rendre
Le destin plus doux,
Ce qu'on peut attendre
D'une amitié tendre;
Mais son long courroux
Détruit, empoisonne
Tous mes soins pour vous
Et vous abandonne
Aux fureurs des loups.
Seriez-vous leur proie,
Aimable troupeau?
Vous, de ce hameau
L'honneur et la joie;
Vous qui gras et beau,
Me donniez sans cesse,
Sur l'herbette épaisse,
Un plaisir nouveau!
Que je vous regrette!
Mais il faut ceder;
Sans chien, sans houlette,
Puis-je vous garder!
L'injuste fortune
Me les a ravis.
En vain j'importune
Le ciel par mes cris;
Il rit de mes craintes,
Et sourd à mes plaintes,
Houlette, ni chien,
Il ne me rend rien.
Puissiez-vous contentes
Et sans mon secours,
Passer d'heureux jours,
Brebis innocentes,
Brebis, mes amours.
Que Pan vous defend;
Helas! il le sait,
Je ne lui demande
Que ce seul bienfait.
Oui, brebis chéries,
Qu' avec tant de soin

J'ai toujours nourries,
Je prend à témoin
Ces bois, ces praries,
Que si les faveurs
Du Dieu des pasteurs
Vous gardent d'outrages
Et vous font avoir
Du matin au soir
De gras pâturages;
J'en conserverai,
Tant que je vivrai,
La douce memoire:
Et que mes chansons
En mille façons
Porteront sa gloire,
Du rivage heureux
Où vif et pompeux
L'astre qui mesure
Les nuits et les jours
Commençant son cours
Rend à la nature
Toute sa parure,
Jusqu'en ces climats
Où sans doute las
D'éclairer le monde
Il va chez Thétis
Rallumer dans l'onde
Ses feux amortis."

Theocritus, Bion, Moschus, Virgil, Shenstone, Segrais, Mad. Deshoulières, Gessner, may be cited as models in pastoral writing.

Art. 3. Of the Epistle.

321. A poetic EPISTLE is merely a letter written in verse.

Like a letter it may treat of all possible subjects, and of course it embraces all kinds of composition, the tone and style of which should be suitable to the subject.

Ex.—Horace, Pope, Boileau may be cited as models.

Art. 4. Of Satire.

322. A SATIRE (*σατυρος*, satyr) is a poem in which are exposed the vices and follies of men. It is used also in criticising bad works, or those which have acquired an undeserved reputation.

323. In satire all personality should be deprecated. It is not the individual that forms the object of attack, but the vice or folly in general which is exposed to our contempt or detestation. In criticism the faults and defects of the work, not of the man, are held up to the view.—In the practice of modern satirists, however, this rule is more frequently reversed.

324. The style should be conformable to the subject; elevated, serious, and animated, if directed against great or flagrant vices; light, playful, and satirical, if foibles or faults of small consequence, or what is simply ridiculous in itself is the object of the attack of the satirist.

Ex.—Horace, Perseus, Juvenal, Pope, Boileau are models of this kind of poetical composition.

Art. 5. Of Elegiac Poetry.

325. An ELEGY (ε or η, heu, λεγω, dico, to say or utter alas) is a poem expressive of sorrow, sometimes also of joy.

> "Versibus impariter junctis querimonia primum
> Post etiam inclusa est voti sententia compos."—*Hor.*

It differs from the ode in being confined to the expression of tender and serious feelings.

326. An elegy ought to speak the language of the heart. Art and study are incompatible with sentiment. The elegiac poet seems overpowered by the plaintive emotions of sorrow or of joy with which his heart is oppressed, and he recurs incessantly to

and broods over the sentiment with which his whole soul is preoccupied.

327. The style of the elegy should be flowing, sweet, and tender. If, however, the subject is elevated, and awakes high or noble feelings, it may assume a more lofty tone. An example of this may be found in Propertius, Lib. 2, Eleg. 2, in which he celebrates the victories of Cæsar, and in Lib. 4, Eleg. 5, where he chants the glories of the battle of Actium. In these instances the elegy seems to partake more of the nature of an ode.

328. On the other hand, again, the ode often partakes of all the characteristic qualities of the elegy. Thus many of the Psalms of David may be cited as models of elegiac poetry; such as the 30th, 34th, 37th, 38th, 41st, 42d, 53d, 54th, 55th, 62d, 68th, 85th, 108th, 139th, 141st, 142d; the complaints of Job, and the Lamentations of Jeremias, Horace's Ode to Virgil on the death of Quintillian, that of Malherbe to Duperrier, and that of Rousseau to Philomela.

The eclogue and idyl not unoften partake of the elegiac character, such as the eclogue of Bion on the tomb of Daphne, that of Moschus on the tomb of Bion, the 5th eclogue of Virgil on the death of Daphne, etc. Many of the choruses of Sophocles and Euripides, and some of the choruses of the French tragic writers, (especially Racine, v. Esther, act 1, scene 2 and 5,) who have imitated them, are strictly speaking elegiac poems.

Ex.—Ovid, Tibullus, Propertius, Catullus, Shenstone, Gray, may be mentioned as models.

Art. 6. Of the Ode.

329. An ode (ὠδή, a song) is a poem intended to be set to music, or to be accompanied by the lyre or other musical instrument.

There is in the ode more of the true fire and genuine spirit of poetry than in any other description of poetical composition. In the other kinds of poetry the poet disappears; sometimes to make animals and other beings speak, as in the fable; sometimes shepherds, as in the eclogue; at other times ordinary men, whether occupying a distinguished or inferior rank in society, as in tragedy and comedy; then, again, he acts the part of a philosopher or friend, as in the satire or epistle; or, perhaps he absorbs the reader's attention by presenting him with the recital of great and splendid achievements, performed by heroes whose actions he celebrates, as in epic poetry; but in the ode the poet appears in his own character; he himself speaks, not the language and sentiments of others, but in his own person he expresses those sentiments and feelings which find a response in our bosoms. Hence the true lyric poet unites in the highest degree all those qualities that constitute the highest poetical genius.

Sect. I. Of the Progression of the Ode.

330. The lyric poet ought in the first place to conceive a vivid idea of his subject, and a strong and lively impression of the sentiment he wishes to con-

vey to the reader. He then feels inspired with a species of enthusiasm or divine frenzy, which transports him out of himself. But this enthusiasm, that is to say, the sentiment of admiration, of love or hatred, of joy or sorrow, etc., which passion infuses into him, should be proportionate to the subject which excites it, and to the idea or motive which produces it. Hence he will be sublime, sweet, familiar, serious, passionate, or tender, or several of these may be intermixed in the same poem, according to the emotion which inspires him.

331. Thus, impressed with the subject before him, and inspired by the sentiment which possesses him, the lyric poet, at the very first, gives utterance to the passion or emotion which agitates him. He strikes off his composition in a tone of execution which corresponds with the enthusiasm he feels. Its very beginning is bold and striking, and the vehemence of his passion is displayed equably throughout the piece in all its intensity.

332. Hence it is scarcely possible that any part of the ode should express a higher intensity of passion than the beginning. We, therefore, require that the tone of feeling or passion should be sustained, and that the poet should stop as soon as his enthusiasm begins to cool. From which it necessarily follows that the ode cannot be long, because the very vehemence of passion soon exhausts itself. "Animorum incendia," says Cicero, "celeriter extinguuntur."

333. When the poet thus feels the animation of enthusiasm, ideas crowd upon him, he seizes only

upon the most striking, and suppresses those that are merely links in the chain of suggestion. Hence the flights of the lyric poet frequently present a void or want of connexion between the ideas, or at least exhibit a rapid transition from one subject to another. It is the business of the reader, if he possesses sensibility, and feels the inspiration of the poet's genius, to fill this void, and trace out the connexion between the ideas.

334. These flights of the lyric poet must not be confounded with digressions.

DIGRESSIONS are allusions or references which the poet makes to other objects which are connected with his subject, and they are introduced on account of their beauty or appropriateness, or they are sought after to enrich a subject in its nature sterile. They should be suggested by the subject which inspires him, and contribute to the expression of the passion which animates him.

Ex.—Examples of happy digressions may be found in the following odes of Horace.

"Sic te Diva potens Cypri," etc.

* * * * * *

"Illi robur et æs triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus;" etc.—*Lib.* I., 3.

"Justum et tenacem propositi virum," etc.

* * * * * *

"Sed bellicosis fata Quiritibus
Hâc lege dico," etc.—*Lib.* III., 3.

"Cœlo tonantem credidimus Jovem," etc.

* * * * *

"Milesne Crassi conjuge barbarâ
Turpis maritus vixit?" etc.
* * * * *
"Hoc caverat mens provida Reguli
Dissentientis conditionibus
Fœdis," etc.—*Lib.* III. 5.

335. The abruptness or sudden transitions which appear in the ode spring from the enthusiasm of the poet. He expresses his ideas as they present themselves to his mind. And hence the apparent want of connexion among his thoughts. His imagination suggests to him vivid and striking images, he employs bold and lively figures, he uses new and extraordinary turns of expression, and frequently does not think of supplying the connecting links in the transition from one idea to another. Hence the apparent disorder or want of connexion among the ideas in this species of composition.

336. But however sudden and abrupt the transitions may be, all the flights of the poet, all the digressions, the thoughts, images, and figures, the turns of expression, however varied they may be, all ought to point to one only sentiment, they should conduce to the end proposed, and be conformable to the passion that sways the poet's mind. This passion may writhe and struggle for expression to give utterance to its workings, it may even call in the aid of other analogous passions, it may lose itself, as it were, in its transports, but it should always be dominant, and never give place to another.

337. The disorder or neglect of regularity in the ode ought always to be justified by the passion

which transports the poet, and is therefore admissible only in noble and sublime subjects. Because it would be ridiculous to affect incoherence and disorder on subjects of a grave or serious nature, much more so on those that are pleasing and agreeable.

Sect. II. Of the different kinds of Odes.

338. The ode embraces all possible subjects.

"Musa dedit fidibus divos, puerosque deorum
Et pugilem victorem, equum certamine primum,
Et juvenum curas, et libera vina referre."—*Hor.*

They may be reduced to four classes.

339. 1. Sacred odes, hymns, and canticles, which celebrate the perfections, the works, the attributes of the Deity, and the virtues and holiness of his saints.

Such are the canticles of Moses and those of the Prophets, of Judith, of Debora, the Psalms of David. The hymns of the church, such as the "Dies Iræ, etc.," "Stabat Mater, etc.," "Vexilla regis, etc.," "Victima paschali, etc." And as such also may be reckoned some of the Choruses in Racine's tragedies of Esther and Athalie.

340. 2. The heroic or pindaric ode extols the glory and exploits of heroes and conquerors.

Of this kind are all the odes of Pindar, some of those of Horace, Dryden's Alexander's Feast, Malherbe's ode to Louis XIII., and some of those of J. B. Rousseau.

341. 3. The moral or philosophical ode sings the praises of virtue, friendship, and humanity, and the miseries and deformity of vice.

Many of the odes of Horace belong to this class, especially the first three of the third book, most of the odes of Akenside, and many of the Psalms of David.

342. 4. The GAY or ANACREONTIC ODE is devoted generally to joyous, festive, or amorous subjects; it is sometimes also expressive of sorrow; or it may contain the description of some charming place or scene.

Of this kind are the odes of Anacreon, who has given his name to the class, many of those of Horace, such as "Solvitur acris hyems, etc.," "O fons Blandusiæ, etc.," "Diffugêre nives, etc.;" and several of the Psalms of David, as the 22d, 79th.

SECT. III. OF THE FORM OF THE ODE.

343. The form of the ode varies according to national taste.

Among the Latins, and among ourselves, as well as the French, it is usually divided into strophes or stanzas, each of an equal number of lines. The number and measure of the verse depend upon the poet, but the first stanza most commonly serves as a rule for those which follow. As all kinds of measure have not the same degree of force or of grace, it depends upon the taste of the poet to choose that which is most appropriate to his subject.—Each stanza should conclude with a harmonious cadence and a graceful or brilliant thought.

Pindar, Anacreon, Sappho, Horace, Collins, Dryden, Akenside, Cowley, Gray, Jean B. Rousseau, may be mentioned as models in lyric poetry.

The following is, perhaps, one of the most exquisite morsels of this species of composition in English literature.

ODE TO EVENING.

"If aught of oaten stop, or pastoral song,
May hope, chaste Eve, to soothe thy modest ear,
Like thy own solemn springs,
Thy springs, and dying gales;

"O nymph reserved! while now the bright-haired sun
Sits in yon western tent, whose cloudy skirts,
With brede ethereal wove,
O'erhang his wavy bed:—

"Now air is hushed, save where the weak-eyed bat,
With short shrill shriek flits by on leathern wing;
Or where the beetle winds
His small but sullen horn,

"As oft he rises 'midst the twilight path,
Against the pilgrim borne in heedless hum:
Now teach me, maid composed,
To breathe some softened strain,

"Whose numbers, stealing through thy darkening vale,
May not unseemly with its stillness suit,
As, musing slow, I hail
Thy genial loved return!

"For when thy folding-star arising shows
His paly circlet, at his warning lamp
The vagrant hours, and elves
Who slept in buds the day,

"And many a nymph who wreathes her brows with sedge,
And sheds the freshening dew, and, lovelier still,
The pensive Pleasures sweet
Prepare thy shadowy car.

"Then let me rove some wild and heathy scene,
Or find some ruin 'midst its dreary dells,
Whose walls more awful nod
By thy religious gleams.

"Or, if chill blustering winds, or driving rain,
Prevent my willing feet, be mine the hut,
That from the mountain's side
Views wilds and swelling floods,

"And hamlets brown, and dim-discovered spires,
And hears their simple bell, and marks o'er all
Thy dewy fingers draw
The gradual dusky veil.

"While Spring shall pour his showers, as oft he wont,
And bathe thy breathing tresses, meekest Eve!
While Summer loves to sport
Beneath thy lingering light:

"While sallow Autumn fills thy lap with leaves,
Or Winter, yelling through the troublous air,
Affrights thy shrinking train,
And rudely rends thy robes:

"So long, regardful of thy quiet rule,
Shall Fancy, Friendship, Science, smiling Peace,
Thy gentlest influence own,
And love thy favourite name!"—*Collins.*

Sect. IV. Of the Dithyrambic and the Cantata.

344. The DITHYRAMBIC and the cantata may be classed under this species of poetical composition. The dithyrambic, consecrated by the Greeks to imitate the delirium of intoxication, is employed by us to express the most passionate sentiments. The di-

thyrambic is to the ode what the ode is to other kinds of poetry. It admits the mixture of all measures and all kinds of rhythm.

Ex.—Delille, *sur l'immortalitè de l'âme.*

345. The CANTATA, so called because it is intended to be set to music or sung, is composed of two parts, the recitation and the air.

The recitation generally precedes the part to be sung, and introduces the subject of the composition, while the air expresses the sentiment, the object thus proposed, awakens. Hence the air should be more animated than the recitation.

The verse of the recitation may consist of 12, 10, or 8 syllables. Any kind of measure is admissible in the air, except the Alexandrine, unless when, as on some particular occasions, it contributes to vivacity.

Ex.—The cantatas of Rousseau.

THE FREE'D BIRD.

"Return, return, my bird!
I have dressed thy cage with flowers,
'Tis lovely as a violet bank
In the heart of forest bowers.

"'I am free, I am free, I return no more!
The weary time of the cage is o'er!
Through the rolling clouds I can soar on high,
The sky is around me, the blue bright sky!

"'The hills lie beneath me, spread far and clear,
With their glowing heath flowers and bounding deer,
I see the waves flash on the sunny shore—
I am free, I am free,—I return no more!'

"Alas, alas, my bird!
Why seek'st thou to be free?
Wert thou not blest in thy little bower,
When thy song breathed nought but glee?

"'Did my song of the summer breathe nought but glee?
Did the voice of the captive seem sweet to thee?—
O! hadst thou known its deep meaning well,
It had tales of a burning heart to tell!

"'From a dream of the forest that music sprang,
Through its notes the peal of a torrent rang;
And its dying fall, when it soothed thee best,
Sighed for wild flowers and a leafy nest.'

"Was it with thee thus, my bird?
Yet thine eye flashed clear and bright!
I have seen the glance of sudden joy
In its quick and dewy light.

"'It flashed with the fire of a tameless race,
With the soul of the wild wood, my native place!
With the spirit that panted through heaven to soar—
Woo me not back—I return no more!

"'My home is high, amidst rocking trees,
My kindred things are the star and the breeze,
And the fount unchecked in its lonely play,
And the odours that wander afar away!'

"Farewell, farewell, then, my bird!
I have called on spirits gone,
And it may be they joyed like *thee* to part,
Like thee, that wert all my own!

"'If they were captives and pined like me,
Though love may guard them, they joyed to be free!
They sprang from the earth with a burst of power,
To the strength of their wings to their triumph's hour!

"'Call them not back when the chain is riven,
When the way of the pinion is all through heaven!
Farewell!—with my song through the clouds I soar,
I pierce the blue skies—I am earth's no more.'"

Mrs. Hemans.

Sect. III. Of Epic and Dramatic Poetry.

346. An EPIC or DRAMATIC POEM is sometimes called a great poem, on account of its length and importance, and as being the highest kind of poetical writing.

CHAPTER I.

General Principles.

A drama and an epic poem are founded upon common principles, the one being the representation of an action, and the other being the recital of one. These principles must first be explained before treating of each separately.

These general principles relate to the action and the actors.

Art. I. Of the Qualities of the Action.

347. The action ought to be probable, one, and entire.

Sect. 1. *Of Probability.*

The dramatic or epic action may be fundamentally true, that is, the story may be based upon his-

torical facts; but the poet may add, retrench, or transpose these facts at his pleasure, or he may invent new facts or incidents to carry out his design, provided, however, he presents nothing improbable.

Sect. 2. Of Unity.

348. The unity of the action will be preserved,

1. If from the beginning to the end all the incidents depend upon each other, and conspire in accomplishing one design.

2. If all the parts of the work, all the incidents and episodes introduced into it, spring naturally from each other, or at least, if they all tend to bring about the final catastrophe, or put obstacles in the way of its accomplishment; and,

3. If the action is undertaken or directed by one sole agent, or, at least, if it points to one sole agent, to whom all the other actors in the poem are subordinate, otherwise the interest would be divided.

349. Thus two actions represented together in the same poem, and each possessing equal interest, would be absurd; because our minds would be bewildered between the two, and the whole piece would be thrown into confusion; and, if they were not both equally interesting, the one would injure the other, or perhaps throw it completely in the shade.

The series of events in the life of a hero, or the events which happened during a certain period of time, are merely the recital of historical facts, and not being necessarily linked together as pointing to

the accomplishment of some great event, and directed towards that sole end, can never, therefore, form the subject of a dramatic or epic poem. On the contrary, when the unity lies in the subject, and every incident in the poem combines to the accomplishment of one sole object, the interest is kept alive from the beginning to the end.

Sect. 3. *Of the Integrity of the Epic or Dramatic Action.*

350. The action will be entire, if it has a beginning, a middle, and an end.

The beginning is the preparation or exposition of the subject; the middle comprises the plot; and the end is simply the unravelling or the dénouement of the plot.

I. Of the Preparation or Exposition of the Subject.

351. The preparation of the subject consists in giving a general idea of what is about to take place, briefly exposing the causes of the action, the anterior events which have brought it about, and which are necessary to be mentioned in order that what is to follow may be fully understood. Sometimes it precedes the exposition of the subject, as in *Hamlet*, *Esther*, *Athalie*, at other times it follows it, as in *The Æneid*, *The Jerusalem Delivered.*

352. The exposition of the subject comprises the germ of all the events of which the action is com-

posed. Without entering into full details, which would only anticipate the story, and defeat the very object of the poet, he presents clearly and in few words the state of things, the situation of the characters, the object of the enterprise or action, and the general cause of the obstacles which have to be overcome to the accomplishment of it.

Ex.—Vide the opening of the *Iliad*, the *Odyssey*, the *Æneid*, the *Jerusalem Delivered*, *Paradise Lost*, etc.

II. Of the Plot.

353. The plot or the intrigue consists in the obstacles that retard the accomplishment of the action, in the dangers to which the principal personage is exposed, the efforts he makes to extricate himself, the stratagems which bring on particular events and which form the incidents of the piece. The source or cause from which these obstacles arise ought to be contained in the exposition, and therefore the plot necessarily commences with it. It ought to thicken as the action advances, that is, the obstacles to the development of the action should continually increase, the efforts to overcome them should be redoubled, and consequently the perils of the principal personage will augment until the final catastrophe takes place. In this lies the charm which interests the reader or spectator. He is thrown into doubt or uncertainty respecting the fate of the hero and the principal personages of the piece; he passes from fear to hope, from joy to sorrow alternately,

and in this conflict of the emotions, all of which afford him pleasure in their exercise, he awaits with impatience the issue of the action.

354. Besides the principal plot, there are always subordinate plots. The principal plot ought to be unique, that is to say, the secondary or subordinate plots, the incidents, the obstacles to be overcome, the dangers and difficulties the principal personage encounters, the efforts he makes to extricate himself, or that others make for or against him, ought to spring directly from it, not in mere historical succession, but they ought to refer to it as their primary, and be necessarily dependent upon it, and consequently they should point to the same end, namely, to promote or retard the success of the principal action.

III. Of the Catastrophe.

355. The catastrophe or unravelling of the plot is the termination of the obstacles and dangers which envelop the main action, and the fortunate or unfortunate issue of the principal enterprise.

Every thing that goes before ought to prepare the way for it, and it should be the necessary consequence of the events which constitute the poem. But it ought not to be foreseen or anticipated, because the interest of the reader or spectator is only sustained when he is alternately agitated by hope and fear. It is true that when the subject is one of notoriety, it is impossible that the reader or spectator should not foresee the catastrophe; but in a well

conducted poem, the art of the poet is such that by the power of illusion he is so impressed with what immediately occupies him that the recollection of what he knows on the subject is driven out of his mind, and he feels too much interested in what is before him to reflect upon it.

356. The catastrophe may be brought about in two ways, either by recognition (recognitio, as the rhetoricians call it,) or by revolution (περιπετια.) When the unravelling of the plot discloses circumstances of which the principal personage was ignorant, and its resolution depends upon these circumstances, it is said to take place by *recognition.*

357. When the unravelling of the plot turns upon the weakness of the principal personage, and its resolution is brought about by removing the obstacles in his way, and by destroying the force opposed to his efforts for the consummation of the action, it is said to be by *revolution.* This is always the case when there is a change of fortune.

358. The catastrophe may be brought about in the same piece both by recognition and

The more intricate the plot is, th
the obstacles may be that retard th
greater the perils the hero or principa
encounters, and the more contrary the solu
the expectation of the reader or spectator, th
striking and interesting the piece will be rend
provided unity of design be strictly observed, a
all the incidents and episodes introduced necessarily depend upon the main action and conspire to its accomplishment.

190 cially displ poet, the lities

The catastrophe may either be fortunate, or it may be both at the same time.

Ex.—It is fortunate in *The Odyssey*, individualized unfortunate in *Othello, Œdipus Tyrannus;* it is both in *The Iliad, Paradise Lost, Hamlet, Athalie.*

ART. II. OF THE QUALITIES OF THE ACTORS.

359. The actors or personages introduced into the poem should neither be more nor less numerous than is necessary for the accomplishment of the action. No one ought to be introduced who does not in some way or other concur in facilitating or retarding the progress of the action. The character and manners of each ought to be peculiar to himself and distinctly marked.

360. The character of a person is the natural inclination which he has of speaking and acting in one particular way rather than other.

The manners are simply this same natural inclination, modified by education, by country, by age, by habit, by example, by the passions, and by reason.

Accordingly, a man may have by nature a bad inclination or character, and yet may have acquired good manners, and vice versâ. But, as it is impossible to effect an entire change in the natural character, it will always maintain a powerful influence over the manners, and will always discover itself in the general tenor of the conduct, and be espe-

conducted poyed in the workings of passion. The the power refore, ought to mark distinctly those qua immed whether natural or acquired, which distinguish wh ach of his personages.

361. The manners are distinctly marked when we can easily recognise in the discourse or the actions of a person what is his peculiar character, his genius, his passions, and actual dispositions. The poet should not suppose he makes his heroes known to us by description, or by giving us their portraits; he must make them speak and act.

362. The manners, moreover, ought to be appropriate, that is, the personages ought to speak and act conformably to the period in which they live, their country, their sex, their age, their condition, their passions, and their actual dispositions, and, if it is known, according to the opinion history or fable has transmitted to us of their character.

363. They ought also to be well sustained, that is, each personage in his discourse and actions ought to appear throughout and to the end of the piece, such as he has shown himself at the beginning, and opposite or inconsistent qualities ought not to appear in the same personage or character.

364. In fine, the manners of the different personages ought to be so diversified as to contrast with and mutually set each other off to advantage. Thus, it is not sufficient that the actors are distinguished from each other merely by age, as Achilles and Nestor: by rank, as Agamemnon and Achilles; by country and national character: they must exhibit

the peculiar features that distinguish one individual from another; in short, they must be individualized by their predominant qualities. Or, if it happens that several heroes have similar predominant qualities, they will possess them in different degrees; or, perhaps, the admixture of some other quality will modify the character of each, according as it is influenced by temper or other causes, or combined with other dispositions.

No poet, ancient or modern, has surpassed Homer in drawing his characters. All his heroes, Achilles, Hector, Ajax, Diomed, Ulysses, for example, are equally brave; but observe how this predominant quality is tempered by other dispositions. Achilles is young, fierce, and impetuous; Hector, more humane; Diomed, bold and daring; Ulysses, cunning and crafty; while the valour of Ajax borders on the savage and barbarous. Each has his peculiar features, each his distinctive character, which cannot be confounded with that of another. The same may be said of the characters of Shakspeare and of Sir Walter Scott.

365. The hero or the principal personage of the poem ought to be distinguished above the other actors, either by his rank, or by the energy or goodness of his character. Because the interest we take in the issue of the enterprise, the fear or the hope we experience from the obstacles he meets with, or the dangers that surround him, the joy or admiration which his triumph or fall causes us, or the terror or pity which his misfortunes excite in us, all

ought to refer to him alone, and should spring from the attachment or the horror with which he inspires us.

Such are some of the general principles which belong equally to the drama and to epic poetry; each of these two kinds of poetical composition, however, has its particular rules which we shall now proceed to explain.

CHAPTER II.

Of Particular Principles.

ART. I. OF THE DRAMA.

366. The DRAMA (δραμα, action,) is the representation of an action.

Sect. 1. *Of the manner in which the Dramatic Action should be conducted.*

367. It is not required that all the circumstances of the action should be represented upon the stage. There are some things which would be revolting to the spectator, which would shock probability, or which it would be impossible to represent. Such circumstances as these are supposed to have taken place behind the scenes, and the poet puts the recital of them into the mouth of one of the actors, so that the spectators and the other personages of the drama are informed of what is necessary for them to know.

368. The action of the drama ought to pass in

one and the same place; for how can the spectator persuade himself that, without changing his place, he is at one moment in Rome and the next in Carthage? How can he suppose that the personages of the drama can, in the short space of time allotted to the dramatic representation, have transported themselves from one place to another many miles distant?—The place of the scene should, therefore, be changed as little as possible, and if it does change, probability requires that the actors could have passed from the one to the other during the time the action continues. Generally speaking, the place of the action should be confined to a city or some place circumscribed within reasonable bounds.

369. As a natural and probable imitation and exhibition of human manners and actions is the chief end of dramatic poetry, and as the time of the representation of an action does not exceed three hours at the utmost, in order that the imitation should be perfect, it is necessary that the action be represented as having taken place precisely within the space of time allotted for the accomplishment of it. Such, for example, is the case in Cato, in Œdipus Tyrannus. But as such restricted bounds would render many subjects well adapted to dramatic representation impracticable, it is allowable to represent an action in three hours which in reality occupies twenty-four. All the circumstances of the action which pass upon the stage only require the time necessarily employed in their representation. The other incidents are supposed to take place behind the scenes, during the interval between the acts,

and during this interval the rest of the time of the continuance of the action is also supposed to pass.

370. Dramas of a certain length are divided into several parts, which are called acts. These are from three to five in number. The interval between the representation of the acts is called the interlude, during which time certain parts of the action are supposed to take place behind the scenes, out of view of the spectator.

371. Each act comprises one or more subordinate actions which ought to be dependent upon each other, and they all, as well as all the incidents of the piece, should tend to the unravelling of the plot and the accomplishment of the principal object of the play, and be properly connected with it. Like the principal action, the subordinate action, represented in each act, ought to have a beginning, a middle, and an end. Accordingly, each act consists of several parts.

372. These parts are called scenes, and each is marked by the entrance or exit of the different actors. The scenes should be dependent upon each other, and so managed that one naturally prepares the way for the other; and they should so succeed each other that the stage should never be left vacant during the performance of each act. No actor should enter or go off the stage without reason, or without the spectator being duly informed of the motive which determines him.

373. When several actors speak together, the scene takes the name of dialogue; when one actor is speaking alone, it is called monologue or soliloquy.

The tendency of the dialogue, the speeches of the actors, and hence each scene, ought to aim at the accomplishment of the action. An actor soliloquizes when he is irresolute, when he deliberates what course of conduct to pursue, or when he is agitated by passion. A soliloquy, in general, ought to be short.

374. The first act should comprise the exposition of the subject, the object of the action, and the germ of the plot which consists in the obstacles that retard the accomplishment of the action. In it we should be introduced to the personages of the poem, at least the principal ones, and be made acquainted with their characters, their views, and interests, and the general situation of affairs at the time of the opening of the play. Hence it is necessary that they show themselves, or that they should be indirectly made known to us. In the first act the plot generally commences, and in the succeeding acts it should thicken as the play advances, and the interest of the spectators in the progress of the action should go on increasing to the last act, and, if possible, to the last scene of the act which terminates in the catastrophe or unravelling of the plot. Hence no unnecessary character should be introduced, no artificial retarding of the action by unnecessary dialogue, brought in merely for display, no idle declamation can be tolerated, as they weaken the interest we take in the issue of the piece, by suffering our feelings to languish, and we become cold and inattentive listeners to what is going on.

375. The style of the drama ought to be natural, lively, and spirited, and suitable to the characters and dispositions of the actors. It must accordingly be sometimes simple and familiar, yet without meanness, at other times noble and elevated, but never declamatory. The poet should entirely disappear; and hence he rejects all those figures of speech, all those turns of expression and other artifices employed to awaken the attention and excite the interest of the spectator, which would make it appear as though he were merely putting fine speeches into the mouths of the actors. He must make them speak and act as they would do, were they engaged in the conduct of some real transaction.

Sect. 2. Of the different species of Dramatic Composition.

376. The subject of the dramatic action may be common or illustrious, the actors may be of ordinary or elevated rank, the catastrophe may be humorous or serious:—Hence arise two species of dramatic composition, comedy and tragedy.

377. Sometimes these two species are blended together or otherwise united. For example, the subject of the action may be of ordinary occurrence, the catastrophe laughable, while the actors hold an elevated rank; or the action itself illustrious, the catastrophe serious, while the personages of the play are of ordinary rank in life. The tone and style of the piece in each case ought to be suitable to the rank and character of the actors.

I. Of Comedy.

378. Comedy (κωμωδεω, from κωμη, a town or village, or κωμος, the god of festivity, and αδω, to sing) is the representation of an action appertaining to common life, and intended to cause laughter and amusement. Its object is to correct the morals by turning vice and error into ridicule.

1. Of Ridicule.

379. Ridicule is the emotion excited in the mind when the faults, or even the vices, of men are held up in such a light as to cause the guilty to blush, and excite the laughter of the spectators at his expense. It turns upon the idle follies or slighter vices of mankind, such as produce in the spectator a sense of impropriety, or which render their possessor an annoyance to society. In the great crimes or sufferings of men it would be totally out of place, for then laughter would give place to compassion. On this account the catastrophe of the comedy should in general be happy and fortunate.

380. Contrast is the great engine of ridicule. One ridiculous object may be contrasted with another, or one vice placed in opposition with its contrary; for example, a prodigal son with an avaricious father, or a man of polished manners and refined education placed in contrast with a misanthrope; or tastes, habits, and manners may be assumed by a person to whom they do not belong, either on account

of his age or rank, as when an old man is made to display the tastes and fopperies of a youth of fashion, or a plain citizen assumes the air and bearing of a nobleman. The great point here is not to transgress the bounds of probability and nature. When thus employed, within its legitimate province, it is often a more powerful means of exploding vice, of purifying the morals, and of calling the attention of men to the decencies and decorum of society than the most serious attacks, or the most powerful arguments. At the same time it must be allowed that ridicule is no test of truth, since it may be employed against what is good and serious as well as the contrary. But in the former case the fault lies not in the nature of the thing itself, but in the disposition and intention of him who employs it. It may also be overcharged, and the comic writer ought never to forget that there is a point to which he may be carried where we do not laugh, and then, again, that there is another point to which, if he descends, modest people, at least, cannot laugh.

2. Of the different kinds of the Comic.

381. The vices, follies, and inconsistencies of mankind of all ranks in life is the legitimate field in which the comic poet displays his talents. Hence, according to the situation in life or the rank of the persons with which comedy is occupied, it takes different names, as the high or dignified comedy, the comedy of middle life, and the low comedy. In the latter the author should never descend to what is

low, mean, and vulgar. The representation of base and revolting vices, of gross actions, and indecent expressions, instead of exciting laughter, produce only contempt, disgust and horror, and, far from improving the morals, tend only to pollute the heart and defile the imagination. In this respect the French comedy is far superior to the English: the former is always correct and chaste, while the latter is too often the school of vice.

3. Of the different species of Comedy.

382. We may distinguish two species of comedy: —The comedy of intrigue, and the comedy of character. The former consists in a succession of adventures and exploits which keep the spectator in suspense, and form a plot which goes on increasing to the catastrophe.—The action, or the intrigue, is the ground work of the piece, and the display of character is secondary to it, and, therefore, but superficially touched upon. The object of this species of comedy is rather to amuse than to instruct.

Ex.—The Provoked Husband, The Careless Husband, by Cibber; *The Beaux Stratagem,* by Farquhar.

383. In the comedy of character a principal character is represented, which properly forms the subject of the piece, the display of which is all that is aimed at by the poet. The action is made subordinate to it, and the plot, if there is any thing that deserves the name, is contrived solely with a view to the same end.

Ex.—The Merry Wives of Windsor, of Shakspeare; *Le Glorieux, L'Avare, Le Misanthrope, Le Tartuffe, Le Menteur*, of Molière.

The best comedies are those in which these two species are blended.

Aristophanes, Menander, Plautus, Terence, Molière, Reynard, Shakspeare, Cibber, Vanburgh, Congreve, may be cited as the best writers of comedy.

II. Of Tragedy.

384. Tragedy (τραγωδεω, from τραγος, a goat, and αδω, to sing, because it took its origin from the hymns chanted at the festivals of Bacchus at which a goat was the sacrifice) is the representation of a distinguished or heroic action, generally unfortunate in its issue.

385. Its object is to inspire horror for great crimes and love for exalted virtue, by the representations of the dreadful miseries into which great and good men are often plunged by their passions or their faults.

1. Of the quality of an Heroic Action.

386. An action becomes heroic either from the principle or the motive from which it is performed, from the object with which it is performed or from the nature and quality of the action itself.

1. From its principle, when it bears the stamp of a mind superior to that of ordinary men. Such, for example, as that of Augustus pardoning Cinna, that

of Polynectes dying for the faith, etc.; and in criminal actions, that of Medea murdering her own children, that of Cleopatra, who stabs one of her sons and wishes to poison the other, that of lady Macbeth instigating her husband to the murder of Duncan, that of Richard III. wading through scenes of blood to the throne; atrocious crimes all of them, certainly, but which suppose a force and energy of soul that astonishes us.

387. 2. From its object,—when it proceeds from patriotic devotion to one's king, prince, or some great personage, as in *The Cid*, in *Cinna;*—in the character of Cardinal Wolsey in *Henry VIII.;*—to our own people or country, as in *Esther*, in *The Horatii;*—to religion, as in *Athalie*. At the same time, all these kinds of interest may be combined in the same action. Thus, in the last quoted instance, in *Athalie*, the triumph of Joas does not less subserve the interests of the prince, and of the whole Jewish people, than it does those of religion.

388. 3. From the quality of the actors, whether considered in regard to the actors themselves, or the personages against whom, or in whose favour, the action is performed; such, for example, as kings, princes, illustrious personages, etc. If they are virtuous, their virtues ought to be great and sublime. If the contrary, their vices and manners ought to possess a force and energy which indicate a soul superior to ordinary minds, and which, accordingly, cannot fail to draw forth our admiration, while at the same time we detest their crimes. For, how-

ever virtuous, or however wicked we may suppose a personage to be, his virtue must not be faultless, or, at least, it ought to appear feeble from the position in which the poet places him; his vices, too, on the other hand, ought to possess some trait of goodness, some redeeming quality.—We see this in lady Macbeth, in her sleep-walking scene, in Polynectes, who has some moments of feebleness, in Joad, who has no resources but in God;—and so, too, in Medea, Cleopatra, Nero, who are sometimes harassed by remorse.—A perfectly faultless character is placed too far above us to excite our sympathy; while an accomplished villain would excite in our minds nothing but horror. We may add, that such characters have no existence in nature.

2. Of Terror and Pity.

389. The tragical action ought, generally speaking, to terminate unfortunately. The object of this species of poem is to awaken in the soul the strongest and deepest passions of our nature. Now terror and pity are the most powerful springs that move the human heart. Accordingly the tragic poet excites terror by placing his hero in situations in which he is threatened with some great misfortune, or exposed to some imminent peril; and pity by his vivid delineation, whether by expression, or even by action, of the misfortune or danger to which he is exposed. These perilous and unfortunate circumstances in which the poet places him should go on increasing, rendering his situation more and more

interesting, until they reach the summit, when the unravelling of the plot takes place.

390. Although the tragic action generally terminates unhappily for the hero of the piece, yet we cannot say that this should always be the case. It is sufficient that he be placed in such situations of peril and danger as to excite in the highest possible degree the most powerful and agitating emotions of our nature; and that the reverses of crime be such as to take a powerful hold of the mind and penetrate its most inmost recesses. This is the case in some of the French tragedies, as in Esther and Athalie, for example. It even seems more proper, in a moral point of view, that virtue should triumph, notwithstanding its foibles and weakness, and that the machinations of vice and crime should be defeated, in spite of their power. For if the triumph of vice and crime makes us detest them, it may also excite us to commit them; whilst the success of virtue encourages us to imitate it. It must, however, be granted that the effect and tendency of the poem, in this case, would be to produce joy and admiration, emotions which soon dissipate the emotions of terror and pity which we experience in the course of the tragic action, and hence a far less profound impression would be left upon the heart of the spectator.

391. The theatrical effects produced by those sudden and unexpected revolutions in the fate or fortune of the principal character, which so strike the spectator, are very properly intended to cause a deep impression on the mind, provided they are ap-

propriately introduced, and follow so naturally from what goes before that the spectator can explain the reason and propriety of their introduction, though he could not anticipate them.

392. But in his attempts to excite terror and pity, the tragic poet ought to be well on his guard not to inspire horror. This feeling is too painful to produce that species of anxious solicitude on account of those whom we love and admire, which is a pleasing emotion in the mind. If the poet paints crime, he will spare the spectator all revolting and degrading exhibitions of it. If he represents a villain, he will, as we have observed before, give him at least some redeeming quality, some virtuous disposition, some trait of innocence or humanity, or at least a deep feeling of remorse.

Ex.—Richard III.; Charles de Moor, in the Robbers, by Schiller; Nero; Cleopatra; Medea; etc.

Those monsters, if such there are in nature, who take delight in vice and crime merely for its own sake, and whose cool ferocity, in the midst of the most abominable deeds, inspires only unmixed horror in the spectator, should be banished from the stage.

3. Of the Dangers of the Theatre.

393. It may be said, without fear of contradiction, that of all the species of poetical composition, tragedy is best suited to give scope to the play of the passions; and hence it is a most powerful instrument in the hands of an able poet. Unfortunately, how-

ever, the greater part of dramatic poets are too ambitious of the public applause, and hence study to please the taste of a *pit*, which is always more or less corrupt, and basely flatter those passions which they ought to harmonize and correct by their vivid pictures and lively representations of the consequences of vice and virtue;—and this, too often, at the expense of religion, of morality, and of sound principle. On our theatre this is too frequently the case, and there are numberless instances that might be quoted in which the authors hesitate not to falsify history, attributing the actions of men of real virtue and excellence to base, selfish, or unworthy motives; and thus it too often happens that the only merit upon which the success of their compositions rests lies in the power they possess of successfully inflaming the baser passions of our nature.

III. Of the Opera.

394. To the class of dramatic composition under consideration belongs the opera, which is a tragedy set to music, and in which the actors sing their parts. The opera admits the marvellous, which cannot be introduced into tragedy without shocking probability, except, indeed, in the case of ghosts, which still seem to maintain their place from the hold they have taken in the popular belief; and it, accordingly, brings upon the stage the gods, demons, the furies, and all those fantastic beings with which imagination has peopled the earth and the air. It combines with

the charm of music and of poetry all the pomp of theatrical decoration.

The strict observance of the laws of unity is frequently disregarded in this species of dramatic composition. It embraces the most extraordinary events, combines the most unexpected incidents, which must, nevertheless, be appropriately linked together, and concludes the unravelling of the plot by some striking catastrophe.

Æschylus, Sophocles, Euripides, Seneca, Corneille, Racine, Crebillon, Voltaire, Shakspeare, Addison, Home, Congreve, Rowe, may be mentioned as models of tragic poetry.

Art. 2. Of the Epopoiea or Epic Poetry.

395. The word *epopoiea* (επος ποιεω, verbum facio, to make a recital) by which the kind of poetry of which we are now to treat is distinguished, properly signifies a poetical narration; but its meaning has been restricted, and it is now exclusively applied to the most beautiful, the most noble, in short, the greatest effort of poetical genius,—an Epic Poem.

396. Hence an epic poem must contain the recital of an heroic action, marvellous in its incidents, and important in its consequences.

It is the narration of a great action; and in this respect it differs from tragedy, which is the representation of one. It is a poetical narration, adorned with fictitious incidents and machinery, and in this particular it differs from history. It is the narration of an heroic action; and in this there is something

that elevates it above a romance, in which there is always something familiar and common. And finally, the character of the narration is marvellous; and it is this which, in fact, gives it the highest rank among the productions which have their origin in the conception of the human mind.

397. The object of an epic poem is to excite pleasure and admiration, by exhibiting the triumph of virtue and heroism under the most distressing and trying circumstances, and to elevate the heart by the display of heroic achievements and noble sentiments, which are inspired by the spectacle of a hero who succeeds in some difficult or glorious enterprise, by surmounting the obstacles placed in his way from the wickedness or vices of men, and by bringing under subjection his own passions.

Sect. 1. Of the qualities of the Epic Action.

398. The action of an epic poem should be founded upon truth, and it ought to possess the other qualities of probability, (v. No. 308,) of unity, (v. No. 309,) and of integrity, (v. No. 311,) of which we have already treated. The mere history of a hero, or distinguished personage, such as the Thebaid of Statius, the Henriade of Voltaire, or a simple recital of historical events, such as the Punic war of Silius Italicus, Lucan's Pharsalia, are not therefore epic poems, although written in verse, because they embrace many actions and exploits which are quite independent of each other, and do not tend to the consummation of one single action.

I. Of Episodes.

399. The unity essentially necessary in this species of poetical composition does not proscribe the introduction of episodes, which are secondary actions, subordinate to the main action of the poem. The object of the episode is, in fact, a subject or action introduced to amuse the reader without diverting his mind from the progress of the principal action; such are the episodes of the meeting of Hector and Andromache, in the Iliad; of Nisus and Euryalus, and of the Harpies, in the Æneid; of the adventures of Tancred with Erminia and Clorinda, in the Jerusalem Delivered; and of the prospect given to Adam of his descendants by the angel in the Paradise Lost. An episode should tend to forward the general action, but it may be left out without injuring it. It diversifies the subject, and being introduced for the sake of variety, affords an agreeable relief to the reader by shifting the scene. It ought, however, to be connected with the main action, and spring from it naturally and without effort; and, as it owes its introduction into the poem to please the reader by the agreeable change of scene that it presents, it ought to be more or less short according as it more nearly or more remotely relates to the general action. And though quite different from what goes before and what follows after, its intimate connexion with the main action and its dependence upon it are absolutely necessary. As it is a professed embellishment of the poem, we

must be careful to distinguish it from those portions of it which form constituent parts of the work. Thus the passion of Dido for Æneas, in the Æneid, is not an episode, as it forms one of the considerable obstacles that the hero encounters in the prosecution of his design, and thus enters largely into the plot of the poem.—The transition from the main action to the episode, and from the episode back again to the subject, should be easy and natural.

II. Of the Marvellous.

400. The epic action should be heroic both in its principle and its object. The characters of the actors should also be noble and elevated. But besides this, it not only admits the introduction of other personages, namely, the Deity, the angels, the demons, and other supernatural beings, but seems to require their intervention. This has been called the machinery of the poem,—a word that would seem to imply that the conduct of an epic poem cannot be carried on without it.

1. Of the necessity of the Marvellous in an Epic Poem.

401. The necessity of marvellous intervention is apparent; because,

1. An epic poem is the highest effort of inventive or creative genius. It should, therefore, unite all that is greatest and most sublime in the other classes of literary composition. Hence, without superna-

tural intervention, the epic poet would fall below the lyric, who, in his inspiration, introduces the deities speaking and acting,—nay, even his very language is said to be inspired by the muse, and he writes merely what she dictates. But supposing even that he is not permitted to soar to the sublimity of the ode, he should surely not fall below the historian, since even he must explore the secrets of Divine Providence in order faithfully to unveil the destinies of nations and of individuals.

402. 2. Since an epic poem may truly be considered as the greatest and most dignified production of human intellect and genius, it ought also to surpass in interest every other species of composition. Hence without machinery, that is, without the agency of supernatural interference, so far from possessing the interest of history, which is felt, for example, in the narration of the marvellous events of the Old Testament, the conversion of a Constantine, the mission of a Joan of Arc, etc., an epic poem could scarcely challenge the interest excited by the historical narration of the great and heroic actions of a Hannibal or a Cæsar.

403. 3. The epic action ought to be interesting in every point of view in which it may be considered. In an especial manner it ought to awaken the religious feelings of our nature, which are the deepest, the most powerful, we possess.

404. 4. The reader expects, too, that an epic poem should combine every possible charm in incident and language. Now what is marvellous possesses

the highest power of awakening our most vivid feelings. Hence without the marvellous an epic poem would fail in its first and most essential requisite.

405. 5. An epic poem ought to excite our admiration to the very highest point. Now how can any human action, however great or noble it may be supposed to be, carry our admiration to this point, if there is not something marvellous in it,—keeping always within the bounds of possibility, at least, if not of probability,—if there is not, in fact, something in it above the ordinary reach of the human intellect to accomplish without the aid of supernatural agency? There is, besides, nothing inconsistent with this interference in the common belief of mankind; for when we hear, for example, of an exalted act of virtue, or the perpetration of an atrocious crime, nothing is more common than for people to attribute the one to special aid from above, and the other to the instigation of the evil spirit.

406. 6. In order thus to awaken admiration, the epic poet has no other resource, or rather he is bound to seize every thing that is available, to strike the mind, and work upon the imagination. The earth, the middle air, the sky, heaven, hell, the heart, mind, and soul of man, the Delty, good and evil spirits, are "the haunt and main region of his song." His genius acknowledges no other bounds than the universe.—Such is the theatre, and such are the actors in an epic poem.

407. 7. In fine, the object of an epic poem is to

give the most noble and the most impressive lessons to mankind. Now how otherwise can these lessons be given than by pointing out to him the finger of Providence in the direction of human affairs? how otherwise than by making him sensible that the great, the noble actions he describes owe their origin to the direct intervention of the Divinity?

408. But it may be said, can we not conceive a poem to be noble and sublime without the introduction of the marvellous?—we certainly can, but such a poem will be as much beneath a poem founded on the marvellous as the actions of men are beneath those of the Deity. Such a poem, it cannot be denied, may be beautiful, nay, even sublime, but it can have no pretensions to the epic character. Because, if the word epic is simply taken in its literal sense, if it means nothing more than a poetical recital of an action, a simple fable written in verse would deserve to be called an epic poem.

409. Homer, Virgil, Tasso, Milton have formed this conception of an epic poem. And if rules are founded upon observation and the study of the best models, it may safely be laid down as a principle that the marvellous, that is, what is supernatural, forms the very essence of epic poetry, and is its sole characteristic; since the Iliad, the Odyssey, the Æneid, the Jerusalem Delivered, the Paradise Lost, have never been surpassed, and are on that account to be regarded as the only models in this species of composition. These great poets have not only employed the marvellous, but it constitutes the very

machinery upon which the poems are founded. The divinity and supernatural agents are the principal characters, the prime movers of the events described. And is it not, in fact, to the interposition of the divinity and his agents that we owe those imposing scenes, those sublime descriptions, the intricacies and unexpected unravellings of the plot, and above all, that nobleness and unity of plan, which excites our astonishment, which enraptures us, and which, in fact, produces the exquisite, all-absorbing interest we feel in those poems? Besides, how many things are there which cannot be explained otherwise than by recourse to the immediate interposition of Divine Providence? For example, how can the unity of the principal action be preserved when we consider the natural accidents which intervene to thwart it? The storms, the tempests, the issue of battles, the unexpected rencounters, and all those revolutions in human affairs which defeat the expectations of man, and over which he has no control?—if these things are not controlled and directed by the agency of supernatural beings, if they are not subordinate to designs which human agency alone could not effect, they are the mere sport of chance, and must, then, be most frequently without aim or object.

2. Of the mode of employing the marvellous.

410. But it must be allowed that the introduction of the machinery of the heathen deities into a poem in our age, living as we do in a Christian land, far

from exciting interest or awakening admiration, would only provoke laughter and derision. What then is the legitimate field of the marvellous in our times?—God, the angels, and the evil spirits. Does not God control all human events, the most trivial as well as the greatest and most stupendous, whether he does so immediately or mediately through the ministrations of angels and inspired men, or by permitting the devil to use his infernal power, and act, either by himself in his own person, or through his imps, the agents of his power, magicians for example? Shall poetry have a less extensive field than history, when the latter recounts to us the miraculous history of a Moses, a Josue, a David, a Joan of Arc? And may not the Christian poet suppose that a heavenly genius has revealed to him the secret springs of divine power?

411. We should, however, be careful to guard against confounding what is marvellous with what is miraculous. A miracle is a derangement of the natural order of things. The marvellous consists in revealing the traces of the intervention of the divinity, and in discovering the means he employs in the direction of terrestrial affairs, yet without deranging the natural order of things.

412. How then should the poet employ the intervention of the Deity?—since the action of an epic poem is considered to be carried on solely by the agency of superior beings. But it must be borne in mind that they only give, so to speak, the first impulse, which directing with certainty the secondary

cause to the object which is marked out for it, indicates the supreme power of the prime agent. Thus superior beings, although the great actors in an epic poem, only appear occasionally, and at long intervals; while men, who are the subaltern actors, almost always occupy the scene; and this should be so, since the spectacle is made for men.

413. Now these supernatural agents act sometimes by dreams or visions; sometimes by assuming the figure or at least the voice of a man, and then we are either immediately conscious of their presence, or they do not reveal themselves till the moment of their disappearance; or it may be that they entirely veil their divinity from the sight of those who are the objects of their intervention. But they should never appear in the full effulgence of their glory and power. Sometimes they act unknown to men, and without mingling with them; and this kind of interposition is the most noble and the most worthy of the deity. Thus in Homer, Jupiter never acts but through the agency of the inferior gods; he never communicates directly with men. It is the same with Juno in the Æneid.

414. The marvellous ought, besides, to be probable; that is to say, the interposition of the divinity and of supernatural beings ought to be conformable to the notions men entertain of their nature and attributes. Thus the interposition of God, of the angels, and evil spirits will differ essentially from the action of the heathen deities in the darkness of paganism. Hence Homer cannot be blamed for painting his

gods as he has done; because he took them as he found them according to the popular belief of those among whom he wrote, and in his machinery there is nothing improbable or inconsistent with the religious belief of the Greeks.

415. We next ask when should the poet employ the intervention of the Deity? Although the deity really influences all the actions of men, it nevertheless seems more consistent with the dignity of his nature only to call in his interference on great occasions, in those difficult or important enterprises which surpass human intelligence or power to effect, and in which by acting without his aid or inspiration man is very liable to go contrary to the designs of providence respecting him.

416. We must be very careful not to confound the marvellous, that is, superior beings considered as the actors in an epic poem, with those allegorical personages which the poets occasionally introduce into their works by way of ornament. These kinds of deities are nothing more than personifications, sometimes of metaphysical existences, such as the virtues, the vices, the passions, war, discord, fury, etc.; at other times of natural objects, such as the earth, the heavens, etc., are personified. These may even find a place in a Christian poem, when they are introduced merely as poetical fictions for the purpose of embellishment, but they never should be permitted to take any part in the action of the poem. In minor poems, however, especially those of a satirical or burlesque turn, they may be appropriate

enough, and if their introduction is skilfully managed, may conduce greatly to produce effect.

417. The heathen deities are often also used in an allegorical sense, as Jupiter for the sky, Neptune for the sea, Tellus for the earth, the Muse for poetic inspiration. When so employed they are merely figures of speech, consecrated by use, and employed as embellishment according to the taste and fancy of the poet; and as such it would be absurd to interdict their use, even to the Christian poet, at least when writing on profane subjects.

Sect. 2. Of the quality of the Actors.

418. With respect to the secondary or subordinate characters in an epic poem, that is, the personages by whose aid or instrumentality the action is accomplished, it is sufficient to say that they should be well marked, well sustained, appropriate, and diversified, (v. No. 321, et seq.)

419. The principal or more conspicuous personages should secure an interest in the reader by their noble or distinguished qualities; and the hero of the poem should especially claim our love and admiration by his exalted virtues and eminent qualities; since the desire we feel of seeing him triumph, and the fear of which we are conscious at the sight of the dangers to which he is exposed, and the vivid pleasure that transports us when we see his heroism finally triumphant over all the obstacles that opposed the accomplishment of his enterprise,—all depend

upon the interest the skill of the poet makes us feel in him.

Remark.—On the Catastrophe or Conclusion of an Epic Poem.

420. Most critics are of opinion, and not without reason, that it is essential to an epic poem that it should terminate happily for the hero; because, if he should finally be baffled, and the issue of the action be unsuccessful, the poem, instead of exciting pleasure and admiration, and stimulating the heart to the cultivation and practice of virtue, would only call forth our indignation, if not our pity and compassion, and this sentiment would be the more painful in proportion to the attachment and interest we feel in the hero. Hence the general practice of epic poets is in favour of a fortunate conclusion. Milton, however, concludes his poem by the expulsion of man from paradise, while the Pharsalia of Lucan, a poem of the epic class, terminates in the subversion of the liberties of Rome.

Sect. 3. Of the Moral of an Epic Poem.

421. If the object of poetry is to please solely with the view of conveying instruction, and if this artifice is made use of merely to impress this instruction more deeply on the mind by clothing it in a pleasing garb, it is evident that this quality ought to be possessed by the noblest of poems in the highest degree. The poet, however, does not assume

the tone of a philosopher, nor does he interrupt the progress of his poem by moralizing himself or making his heroes moralize. If he sometimes instructs directly, it is done by uttering some lively and striking observation, arising appropriately and naturally from the subject. For example, Virgil, after pointing out, in the infernal regions, those who had laid violent hands upon themselves, exclaims:

"Quam vellent æthere in alto
Nunc et pauperium et duros perferre labores."
Æn. VI., 436.

Such observations as these, however, come with better effect from the mouth of some of the personages of the poem; as, for example, Phlegyas, in Tartarus, is incessantly repeating these words,

"Discite, justitiam moniti, et non temnere divos."
Æn. VI., 620.

422. It is, however, in the noble examples that it offers and in the elevated and virtuous sentiments and dispositions that it gives its hero, that the epic poem furnishes a constant and sublime lesson which elevates the soul above itself, and continually impels it to admire, to love, and to imitate what is most excellent and praiseworthy in our nature.

Sect. 4. Of the form of the Epic Poem.

423. The epic poet commences by the exposition of his subject; this is called the proposition or introduction to the poem.

1. Of the Proposition.

424. In the proposition the poet announces the hero of whom he is about to sing, and the end or object which he proposes to himself; or, in other words, the subject and design of his poem. He points out the obstacles which impede the accomplishment of the enterprise, makes us acquainted with the supernatural agent who directs the action, or who opposes the accomplishment of it.—For example, Achilles is the hero of the Iliad. His wrath and the evils it causes to the Greeks constitutes the action; and the conclusion naturally takes place when he is avenged. This wrath and the will of Jupiter, who directs the whole action of the poem—"Διος δ' ἐτελείετο βουλή,"—is the primary cause of all the obstacles which retard the moment when Achilles, fully avenged, becomes appeased, and a reconciliation takes place between him and Agamemnon.—See also the opening of the Odyssey, of the Æneid, of the Jerusalem Delivered, and of the Paradise Lost.

425. The proposition ought to be essentially one, that is, it ought to point out clearly the sole subject to which all the efforts and all the particular enterprises of the actors should tend, whether they concur in the success of the general action, or whether they conspire in retarding its completion. Upon the unity of the proposition depends the unity of the poem.

426. It should also commend itself to our attention by the modest and unpretending terms in which

it is stated. The poet ought not to imitate the "scriptor cyclicus" of whom Horace speaks,

"Fortunam Priami cantabo et nobile bellum,"

nor the tumid introduction with which Statius opens his poem,

"Magnanimam Æacidem formidatam que tonanti Progeniem," etc.,

for of such affected and pompous introductions it may justly be remarked, in the words of Horace,

"Quid dignum tanto feret promissor hiatu?"

II. Of the Invocation.

427. After the proposition of his subject, (as in Virgil, and Milton,) or at the same time he proposes it, (as in Homer,) the poet invokes the muse, or some divinity, and implores the divine inspiration which he needs in order to reveal the supernatural causes of the great events of which he is about to sing, and to relate in a worthy manner the heroic action he proposes to celebrate. This invocation is peculiarly adapted to awaken our attention and excite our admiration. It justifies all the wonderful things the poet is about to relate, and all the natural and supernatural secrets which are to be unfolded to our eyes. Because it is no longer the poet who narrates merely what he has seen or heard; it is the divinity who speaks, and who unveils to us, through him, the mysterious and hidden motives of Divine Providence in the conduct of human affairs.

428. The invocation may very properly be re-

peated when the object is to rouse the attention and suspend the mind, when some marvellous event, or some incident of high importance, above the unaided powers of the poet, is about to be related, the knowledge of which he is supposed not to have gained except by the immediate inspiration of the divinity he invokes.

III. Of the Narration.

429. After the invocation the poet commences the narration. Sometimes he follows the course of events, and relates the facts as they occur in their natural order, as in the Iliad, and the Jerusalem Delivered; at others he opens his poem in the midst of his story, leaving what had previously taken place to be related, either by himself or by others, as in the Odyssey, the Æneid, Paradise Lost.

430. The narration, then, may be made in two ways. The poet either relates himself what he has seen or heard, or he puts the narration into the mouths of his characters, in which latter case it takes the dramatic form. If the poet speaks in his own person as he is inspired, he should depict the scenes he describes with the liveliness and animation of one who has witnessed, and who has still before his eyes, the facts which he relates, the battles, the places, the scenes, and the persons of whom he speaks, expressing also the vivid emotions they naturally excite.

431. If he makes his characters speak, the style should be still more animated, because they speak not merely as indifferent spectators, but as actors in the striking scenes they relate.

"Quæque ipse miserrima vidi
Et quorum pars magna fui."—*Virg., Æn.* II. 5.

In fine, the style should be suitable to the subject and to the characters of the personages, and above all, it ought to be diversified and enriched with all the beauties of poetry.

Conclusion.

432. In a word, an epic poem, to deserve the name, by way of excellence, ought to charm and captivate all the faculties of the mind, and, so to speak, all the bodily senses. It ought to please the ear by the grandeur, sweetness, and diversified harmony of its numbers; it ought to delight the imagination by the vividness and colouring of its pictures, which are sometimes pleasing, sometimes terrible, sometimes simple, and at others sublime and marvellous; it ought to charm the heart by the nobleness and dignity of the characters, by the contrast of virtues, the shock of opposite passions, and by its touching and dramatic scenes; and lastly, it ought to captivate the mind by the probability, the unity, and greatness of the action, by the skilful disposition and unravelling of the plots, by an uninterrupted and always diversified succession of scenes, and incidents, which, always enhancing each other, and hurrying the reader from one striking or beautiful passage to another, gives him the anticipation of something still more charming in the perspective, and which keeps his curiosity constantly alive, and seduces him on, in spite of himself, to the conclusion of the poem.

Hence, and we repeat it once more, the epic poet should avail himself of whatever is most beautiful, most terrible, most imposing, most noble, and most perfect that the heavens, earth, hell, men, celestial and infernal spirits can offer. His limits are nothing less than the universe, and all that it contains is required to contribute in the formation of a poem which is the master-piece of human genius.

The models in this species of composition are Homer, Virgil, Tasso and Milton.

Art. 3. Of Poems analogous to the Epic Poem.

433. Every poem which contains the narration of an action great or small is founded upon the same principles as an epic poem, and must be subject to the same rules in the conduct of the action, the painting of the characters, and in the form of the narration.

Sect. 1. Of Heroic Poems, Comico-Heroic, and Mock-Heroic Poems.

We may distinguish under this head, particularly, *heroic poems*, *comic-heroic poems*, and *mock-heroic poems*.

434. An heroic poem differs from an epic poem either in the duration of the action or the absence of the marvellous.

435. A comic-heroic poem is the narration of a trivial or common action, generally of a ridiculous nature. It may admit the marvellous, and the poet

may assume the epic tone and style, both of which enhance the ridiculous.

Ex.—*Le Lutin*, of Boileau; Pope's *Rape of the Lock.*

436. The mock-heroic poem is the narration of an amusing or laughable action. It neither admits the marvellous, nor the epic style and tone. The style should be light, playful, and graceful.

Ex.—Gresset, *Vert. Vert. La pipe cassée.* Butler's *Hudibras.*

Sect. 2. Of Didactic Poems.

437. Among great poems may also be ranked didactic poems, which contain a body of principles or precepts, relative to an art or science, clothed with the charms of poetry.

438. The direct and acknowledged object of the didactic poet is to instruct, without borrowing the veil of fiction or of allegory. This species of poetry does not differ, fundamentally, from didactic works in general, and, therefore, order should be its first and most essential quality. If the writer, in his character of poet, should, at any time, transgress on this point, it is only in the details and illustrations of his subject that any deviation from this prime quality of didactic composition can be permitted him. (v. No. 229.)

439. It is, however, in the form of the work that the poet ought to discover himself. He will clothe the principles and rules which he teaches with all

the ornaments of style of which his subject is susceptible. He will embellish his poem by brilliant and striking comparisons, by rich and glowing descriptions, and occasionally he may avail himself of interesting digressions, provided they are easily and naturally introduced by the subject, and tend to illustrate it. Such digressions should not be lengthy, and the poet should show a masterly skill in returning to the discussion of his subject by an easy and natural transition. As an example, take Virgil's description of the prognostics of the weather from the sun, and his digression on the prodigies that accompanied the death of Cæsar:

"Sol, quoque et exoriens, et cum se condet in undas,
Signa dabit," etc.—*Georg. I.*, 438.

"———Ille etiam cœcos instare tumultus
Sæpe monet," etc.

"Ille etiam extincto miseratus Cæsare Romam," etc.
Ibid., 464, et seq.

And observe with what address he returns to his subject:—

"Quippe ubi fas versum atque nefas, tot bella per orbem,
———non ullus aratro
Dignus honos; squalent abductus arva colonis," etc.
Ibid., 505, et seq.

As models in this species of composition may be mentioned Hesiod's *Works and Days;* Virgil's *Georgics;* Horace's *Art of Poetry;* Lucretius' *De Rerum Naturâ;* Boileau's *Art of Poetry;* Racine, the younger's, *Poême de la Religion;* Akenside's

Pleasures of the Imagination; Armstrong on *Health;* Pope's *Essay on Man.*

440. To this class of poetical composition may also be referred some descriptive poems, such as Thomson's *Seasons,* Cowper's *Table Talk,* Young's *Night Thoughts.*

APPENDIX.

On the means of acquiring the Art of Composition.

441. General and particular principles may be highly useful in guiding genius during the time of composition, and directing taste in the judgment it forms respecting literary productions, but they cannot serve as a fixed and invariable rule to all persons, and in all possible cases, in the art itself of composition.

442. Besides, as we have observed in the beginning of this work, (Nos. 3 and 4,) the study of the best models, and the constant practice of composition, will teach both the theory, and especially the practice, of the art much more surely and easily than any precepts or rules that may be laid down.

CHAPTER I.

Of the Study of Models.

443. By models we mean the most perfect works in each department of literature, respectively.* The study of models comprises four important exercises, viz., reading, analysis, translation, and imitation.

Art. I. Of Reading.

444. He who wishes to learn the art of thinking correctly, and of speaking well, ought to confine himself to the reading of those authors until he has acquired a taste fixed upon sure and well grounded principles. After he has thoroughly exhausted the best authors, he may then be permitted to peruse those of inferior reputation. He will then not be long in acknowledging the fact that, not only sound literature, but true science itself, is only to be found in those master-pieces in the different kinds of composition, in all its integrity, and in them alone. Besides, it is not from reading a great number of books, even the very best, that one derives any real substantial improvement, but from the constant and frequent perusal of one book. "Non multa sed multum." "A multitude of things," says Seneca, "instead of enriching and enlightening the mind, only tend to throw it into confusion and perplexity."

* See the authors quoted as models in the different parts of the preceding work.

Great readers may, indeed, become very learned men, but such are rarely the truly wise; much more rarely, indeed, are they great writers. Hence a celebrated Doctor has said, "Timeo hominem unius libri." And a distinguished writer has not hesitated to declare, that, "of two men equally favoured by nature, he who succeeds the best in the art of composition, and possesses, besides, the most original style, is the one who has read oftenest, and with most profit, a few excellent works, and but fewer still of works of mediocrity."

445. But how should we read?—*Read little at a time*, if you wish to retain what you have read. Reading too much at a time burdens and overloads the mind, in the same manner as too great a quantity of food, taken at once, distresses and overloads the stomach.

446. *Read with reflection.* Ask yourself,

1. What is the general tendency or object of this work?—What the particular tendency or object of each part?

2. What is the general plan followed, the connexion of the parts, the deductions and consequences, the progression of the facts or arguments; in a word, the order of the thoughts and sentiments, and how each part, each thought, each word, conduces to the end proposed?

3. How does each expression correspond to the idea?—does it precisely convey the author's meaning?—does it place the subject exactly in that light in which the author wishes us to view it?

447. When a thought strikes you on account of its truth, its novelty, or originality, when an image pleases you, when a sentiment elevates or depresses your mind, examine its nature, and ask yourself how and why you have been so affected.

448. Read over and over again those passages that appear most beautiful, recite them aloud in order to form your ear to harmony. Even write down the thoughts or sentiments which have struck you as having thrown a new light upon some important truth, or which have caused a deep impression on your mind upon some important point.

449. Such a system of reading cannot fail to be profitable.—But if you wish to master the secrets of the art of the great masters, and make them your own, and if you wish to enrich your mind with the treasures of wisdom which they have so richly scattered throughout their writings, you must submit their works to the labour of analysis.

Art. 2. Of Analysis.

450. To analyze a work is to decompose it, (*αναλυω*, resolvo,) to despoil it of all the ornaments with which the author has embellished it, to reduce it to, at most, a few general principles, and to investigate the object and tendency, not only of each particular part, separately considered, but also the object and tendency of the parts of which it is composed to constitute a whole.

451. For example, philosophical analysis suppresses the developments employed by the author

to make his idea or view of the subject better understood, and confines itself to the simple enunciations of the propositions, the proofs by which they are sustained, and the consequences deduced therefrom, noting at the same time their relative connexion and dependence.

452. Historical analysis strips the simple fact of its details, and is satisfied in viewing it as a fact simply considered in itself, marking its causes and effects, and the consequences proceeding from it.

453. Literary analysis, fundamentally, is most usually either philosophical or historical, according to the nature of the work. But it descends to the most minute details, and besides the general tendency and scope of the whole, viewed as a literary composition, it examines, in their turn, the different parts of which it is composed, the thoughts, and even the expressions.

454. Analysis is the touch-stone, so to speak, to which a work is applied in order to judge of the justness and solidity of its claims to approbation. Thus, how many poems, how many orations, when placed in the crucible of analysis, are reduced to smoke; when after having lopped off the meretricious ornaments, and the pompous, sonorous phrases which dazzle the eye, and impose upon the ear, the careful reader searches in vain for what is real and sterling truth and beauty.

455. This exercise is also well adapted to ripen the judgment, by accustoming it to form a true and just estimate of what is good and beautiful, and to

engrave upon the mind the just principles of art which are founded upon nature and common sense. —The form or mode of conducting an analysis is somewhat various, depending upon the kind of composition under examination. For example:—

Sect. 1. In Narration, or Narrative Compositions.

456. Let the narration, whether poetical or simply historical, be that of a fable, a drama, or of an epic nature,—ask yourself,

1. What is the foundation of the subject, that is to say, to what does the simple fact become reduced, when the action is deprived of its concomitant circumstances, whether these may be true or invented?

2. What is the plan or order of sequence of the principal circumstances, and of the secondary or concomitant facts, and distinguish, as far as you can, the exposition of the subject, the plot, and the unravelling of it or the winding up of the whole.

3. Observe whether each of these parts have the qualities that belong or are appropriate to it; how and by what artifice the probability is preserved, and the interest kept awake; how the plot thickens more and more, and especially how all the parts, all the circumstances and incidents, and all the secondary actions concur in bringing about the catastrophe.

4. Examine whether the actions and speeches of the characters introduced are always conformable to their character, and the situation they occupy.

5. In regard to the style, see hereafter, sect. 4.

Sect. 2. In an Ode.

457. If the subject of your analysis be an ode, examine,

1. What is the passion, or the sentiment that inspires the poet; and what is the degree or nature of his enthusiasm, whether it is sweet, vehement, sublime, or temperate.

2. What is the plan or order of the thoughts and sentiments. Mark the commencement, the flights of the poet, and the digressions, if there are any.

3. Observe whether the general tone of the ode throughout corresponds with its opening, whether the enthusiasm is sustained, whether all the thoughts, the sentiments, the flights, the digressions, are naturally and obviously connected with the ruling passion that pervades the piece.

4. Determine its nature, whether sacred, heroic, moral, or anacreontic.

5. Determine also the kind of verse, the kind of stanza, or the metrical form which it assumes.

6. For the style see hereafter, section 4, p. 236.

Sect. 3. In a Discourse or Oration.

458. In analyzing a speech or an oration, inquire,

1. What is the aim of the orator, and of what or to what does he wish to persuade his hearers?

2. What is the plan of the discourse, that is, what is the succession of ideas, thoughts, and emotions; and above all, in order to satisfy yourself of the

justness of this succession in the discourse, and the author's manner of treating it, reduce it into a syllogism.

3. Then observe successively, and analyze,

I. The exordium or introduction, what is its nature, whether simple, insinuating, pompous, or ex abrupto.

From what source it is drawn.

Its qualities, whether modest, studied, appropriate to the subject, and proportionate to the discourse.

What means the speaker avails himself of in it to render his hearers attentive, well affected towards himself, and disposed to receive favourably what he has to say.

II. The proposition of the subject; whether it possesses unity and clearness, whether it is distinctly announced, or whether it is disguised.

III. The division; whether it possesses integrity and distinctness, the parts rising gradually from one another, and naturally connected, whether the heads are formally expressed or not.

IV. The narration; whether it is probable, clear, precise, and interesting; whether all the circumstances narrated tend to favour the aim of the orator; and whether they are presented in such a manner as to induce persuasion of the justness of the views of the speaker.

V. The confirmation; whence the proofs are drawn; the topics, whether intrinsic or extrinsic; the definition, the enumeration, etc., etc.

Whether they are well chosen, appropriate to the

subject, suited to the capacity of the hearers, and their dispositions.

In what order they are arranged, and how they follow and mutually sustain each other.

In what manner they are treated, and in order to ascertain their value and correctness reduce them into syllogistic form.

What passions he ought to have excited, and how he has, in fact, excited them by temperate, progressive, and well sustained remarks.

Lastly, observe by what oratorical topics, by what figures of speech, whether of words or of thought, the orator amplifies his proofs and his illustrations; whether his object is to exaggerate or extenuate matters.

VI. The refutation; observe what passions the speaker had to calm, and in what manner he employs the various expedients, such as insinuation, indifference, irony, or whether he effects his object by exciting contrary emotions, or by employing the language of reason.

Weigh the strength and force of the objections which the speaker had to refute or combat, and examine the weight of the answers by which he meets them, and his manner of bringing them forward.

Observe with what skill and ability the refutation is conducted, and in what manner, whether it precedes, or follows, or accompanies the confirmation.

VII. The peroration or conclusion. Observe what means the speaker employs to achieve the conviction he wishes to effect over the minds of his

hearers, and to engage their hearts on the side he wishes them to espouse; how he reviews his principal proofs; what passions he excites, and in what manner he excites them, so as to subjugate the minds of his hearers and secure the triumph of his cause.

Lastly, remark with what modesty the orator shows his probity, his prudence, his conviction, his zeal; observe how attentive he is to the courtesies of life, with what delicacy he speaks of others, and what tact and ability he discovers in his manner of bringing forward truths or facts that are displeasing to his hearers, or that would be likely to injure his cause.

Sect. 4. Of the Style.

459. After having thus given an example of the analysis of a narration, an ode, a discourse or an oration, we now proceed to point out the manner in which the thoughts and the style of an author should be passed in review.

1. Scrutinize the truth and the appropriateness of the thoughts and images, the propriety of the sentiments, and the different characters that distinguish them, such as their grace, their force, their sublimity, etc.

2. Weigh the propriety of the terms and expressions employed.

3. See if the order of the words corresponds to that of the ideas, of the sequences of the facts, or of the sentiments which the writer wishes to produce.

4. Examine by what artifices the author studies to produce the harmony (whether mechanical or imitative) of his periods; note the individual words, their collocation in the sentence, the pauses, the cadences, which give to the style at one time a measured rhythm that pleases the ear, at another that similarity of the sound of the period to that of natural objects, to the emotions, and passions.

5. Note the figures of speech, whether of words or of thoughts, and estimate the effect, the grace, or the energy they impart to the thoughts, the images, or to the sentiments.

6. Observe how and with what art the transitions are effected.

7. Distinguish the different characters of the style; whether simple, sublime, or temperate, concise, copious, coupé or periodic. Decompose the periods.

8. Examine, lastly, if the style is adapted to the subject, to the thoughts, to the sentiments, to the character and situation of the person speaking.

460. We must observe, here, that it is not intended that this scrutinizing analysis should always be formally made upon every work which we may peruse; that the intention should be so strictly directed to every thought, word, and expression of it, as we have recommended. It is to be made as time and opportunity suit; and when we have it in our power we should insist, more or less at length, upon the details, according as they more or less strike the attention. What is of main importance is to discipline the mind, from the earliest period, to make

this analysis, to accustom it to note the beauties and defects it meets with in the course of study, and to give the reason of them; and, when this invaluable habit is once acquired, the mind makes the analysis almost involuntarily as it passes along, and hence little or no interruption takes place in the progress of reading.

Art. 3. Of Translation.

461. But the surest means of pursuing a course of profitable reading is to translate the works of the best authors, at least the finest passages in them.

Translation consists in turning the thoughts, sentiments, and images, and even the style of a foreign author into our own language.

462. This exercise has been practised by the most eminent writers, as well ancient as modern. Cicero translated the entire works of Demosthenes, of Xenophon, and of Plato. Most of the great authors of modern times have followed his example. In the English language witness Pope's Homer, Dryden's Virgil, Cowper's Homer; in short, almost all the authors of the last age, especially, have applied themselves to this exercise. And in France, witness the most distinguished writers of the age of Louis XIV.

By translation the attention is closely fixed upon what would in many cases escape the notice of the most careful reader. It accustoms us to think, to feel, and to express ourselves according to the models which we endeavour to reproduce, and thus we insensibly make their manner our own.

463. The difference, too, in the genius of language obliges the translator to pass in review a number of expressions, of phrases and images, to weigh carefully the meaning of each word, to investigate thoroughly the idiom of our native language, to mould and vary our style, and even to create, if the language permits it, those turns of expression, and those new images, which give the finished writer a style and manner that is peculiarly his own.

464. The necessity the translator is under of ascertaining the meaning of what is expressed in a foreign language leads the mind to examine the subject thoroughly, and discover its various relations and dependencies; and hence the judgment is matured, and the understanding enlightened by this exercise.

465. A translation, to be faithful, requires a profound knowledge of the language of the author who is translated, as well as of that into which it is rendered; and moreover, a deep study of the genius of the author as well as the subject of which he treats.

466. Besides, it is not sufficient to render with precision the mere idea of the author, we must seize and express all the shades of his meaning. The order of the ideas should be followed, and consequently that of the words and phrases. We should preserve the style, the images, the figures, the turns of expression, the copiousness, the conciseness, the energy, the delicacy of expression, in a word, the peculiar character that belongs to the author.

467. The genius of language, however, does not

always allow this perfect adaptation of one to the other. Hence, to make a faithful translation it is often necessary,

1. To change the kind of words, for example, to render a verb by a substantive, an adjective, or an adverb which has the same derivation or signification, or again, a substantive by a verb, an adjective or an adverb, and so on of others.

Ex.—"Damna preteriti temporis, *diligenti* temporis usu sarcienda."

"We must repair the loss of past time by our *diligence* in using the present."

"Nihil magis *flectitur* quam vox humana."

"Nothing is more *flexible* than the human voice."

"Dux quasi multiplex."

"A general who seems to multiply himself."

2. We must replace, if it is possible, and few instances occur when this is not so, by equivalent figures those which are not sanctioned by use in our own language.

Ex.—"Ingentes curæ stupent." "Deep grief is speechless."

3. To convey the clearness or harmony of the period we are translating we must sometimes add one or more additional words.

Ex.—"Vox hominis modo gravis, modo acuta, attenuata, et inflata, summa, media, ima."

"The human voice is sometimes grave, sometimes acute, sometimes weak, sometimes strong, it may rise to the highest note, take a middle pitch and then descend to the lowest."

4. The relatives and conjunctions which are not essential in the one language to express the meaning in the other may be suppressed, and vice versa.

5. Those words or expressions which are repugnant to our manners, or which signify usages or customs unknown to us may be softened and replaced by others.

In short, a translation, to be faithful, should contain nothing vel *contra*, vel *extra*, vel *ultra*, vel *intra* sensum.

Art. 4. Of Imitation.

468. Imitation is the reproduction of the thoughts and style of an author in a new and original manner. —Thus Virgil has imitated the Odyssey in the first six books of his Æneid, and the Iliad in his last six. —Moreover, to imitate is to study the style, the forms of expression, the images, the genius and manner, and even the words and expressions of an author; in a word, to master his beauties, his peculiar plan and manner of writing, and present them in a new dress, whether in applying them to other subjects, or in simply rendering them anew, improving them by the greater embellishment or development which is given them.—Vida furnishes us with both the precept and an example of this at the same time:

"Cum vero cultis moliris ferta poetis
Cautius ingredere et *raptus* MEMOR ocule *versis*
Verborum *indiciis*."

Thus imitating Virgil when the poet says of Cacus,

"Versisque viarum
Indiciis raptos saxo occultabat opaco."—*Æn. VIII.*, 210.

469. But imitation is faulty, and will become a rock on which we shall be split,

1. If we do not make a proper selection of the model we wish to imitate, or when, carried away by a blind enthusiasm for a particular author, we imitate his faults, from which even the best authors are not exempt.

"Quandoque bonus dormitat Homerus."—*Hor.*

2. If we attach ourselves exclusively to a single author. Because by so doing we expose ourselves to reach only a part of the perfection of our model, and by imitating his manner we resemble him only in being worthy of consideration as a servile copyist.

"O! imitatorum servum pecus."—*Hor.*

And this brings us to the third fault we have to notice.

3. The imitation is servile, and becomes plagiarism, (digna plagis) when the imitator adopts the peculiar turn of expression, and perhaps the very words of an author, when he copies the thoughts, or, perhaps, even whole passages from an author without marking them as a quotation. It is far better to rest in a happy mediocrity, and be satisfied with our own thoughts and expressions, plain though they may be, than to pilfer ornaments for our composition from others, which, so far from beautifying it, leave only bare spots, which reveal the barrenness of the soil into which they have been transplanted.

CHAPTER II.

Of Composition.

470. After all, however, the surest means of writing well is to habituate one's self to the practice of composition. This is indispensably necessary. "Stylus optimus ac præstantissimus dicendi magister et effector."—*Cic.*

In fact, composition is the principal object to which the precepts of rhetoric, the study of models, and the various exercises of analysis, of translation, and of imitation tend. Besides, the practice of composition is a singularly efficacious means of developing the understanding, the judgment, and the taste, as will be readily seen from what we are about further to say.

471. To compose is to find out, to collect, to put in order the ideas, the images, the sentiments which the mind, the imagination, the heart can conceive upon any given subject. A composition, then, is an assemblage of thoughts, images, and sentiments so disposed and connected together that they form one entire whole.

472. To compose well the writer should,

1. Obtain a thorough knowledge of the subject of which he is to treat, and acquire a true, just, and clear idea of it under all its relations and dependencies. If, for example, an incident or a fact is to be related, all its circumstances should be carefully

studied in detail; if a scene, a place, or a person is to be described, all the parts, all the traits, all the details should pass in review; if a truth or a maxim is to be expounded and enforced, the proofs should be carefully examined and scrutinized, as well those that make for it as those which may be brought forward as objections. In a word, the first business of the writer or composer is *invention*.

2. When the writer is thus once master of his subject, he should then dispose in proper order the ideas and sentiments which have occurred to his mind, distribute the circumstances relating to the fact, and arrange the proofs of the truth he wishes to establish in such a manner as to produce the impression he wishes to convey, and confirm upon the mind of the reader the truth he wishes to lay down. This comprises the *disposition* of his subject.

3. He may then refresh his imagination by reading some author who treats of the same or some analogous subject. Longinus says, "great models inspire us as Apollo inspired his priestess." And it is said of Bossuet that he used to go to bed reading Homer, and when he awoke he felt the glow of inspiration upon his mind.

4. When this preparation has been made, and the impulse of genius is felt, then commence, and give the mind up to the inspiration which animates it. Give free reins to the imagination, and full scope to the feelings to operate uncontrolled, provided always, that you do not lose sight of the train of thought, and that your eye is steadily fixed upon the object you wish to attain.

473. If you feel your mind flag or grow weary, and the transport which animated you becomes cool, and you find that your ideas come reluctantly, or not at all, do not obstinately persevere. "Tu nihil invitâ dices facies-ve Minerva."—*Hor.* Suspend your labour for a time, and refresh your mind by reading some excellent author, such as Homer, Horace, Terence, this will tend powerfully to renew your energy, even if you should be writing in prose, or however different the subject of the book you take up may be from that which occupies your mind. It often happens, too, that a vigorous and well directed effort will free you from this sort of lethargy, which benumbs the mind as well as the fingers of the writer. In this state when the mind seems perfectly blank, the imagination paralyzed, and the heart unsusceptible of emotion, it will often be sufficient merely to set earnestly to work and make a commencement, in order to unlock the springs of thought and feeling. "Tantum modo incepto opus." —*Sall.*

474. When at length the labour of composition is over, lay aside your work. The next day, when the imagination is cool, and the mind collected, examine with a calm and severe eye the production of yesterday. Suppress all superfluous thoughts, images, and words, correct redundancies and useless repetitions, in a word, retrench every thing that does not add grace, energy, or animation to your ideas, every thing that does not conduce to the object you have in view. Supply such thoughts and expressions as

may be necessary to render your thoughts more clear, more graceful, or more energetic and striking. Alter those which are false or exaggerated, as well as those images and figures which appear forced and unnatural, prune off all ambitious ornaments, and change those words and expressions which are improper, incorrect, too bold, too feeble, or too strong.

475. In the last place, you ought to be aware that no person is less fitted to judge of the merits of your composition than you are yourself, however cultivated your taste, and however correct your judgment may be. Under this conviction, then, you will not rely upon yourself, but you will submit your production to the inspection of a critical friend. But if you neglect this advice,—if you reject or despise the authority of a prudent and judicious friend, and, in spite of his counsel to the contrary, you venture to publish your writings,—know that there is another judge awaiting you, from whose decision there is no appeal; and from whom you cannot expect any thing but the severe and inevitable decree which condemns both you and your book to oblivion, if not to contempt. This judge is the public.

TABLE OF QUESTIONS.

"Debebit præceptor frequenter interrogare et judicium discipulorum experire."—*Quintil.*

It is not sufficient that the principles of literature and eloquence be learned merely by heart. They ought to be thoroughly understood. Now, it is only by judicious questions that these principles can be impressed upon the memory, and engraved upon the mind of the pupil. This practice should be repeated, and persevered in, until correct answers are obtained, and the teacher is assured that his pupil has become master of what he has studied.

The following table of questions has the farther advantage of presenting a review of the principles laid down in the preceding work, of supplying certain explanations which may seem to have been omitted in the body of it, though implicitly contained in the definitions, and of illustrating some passages which, at first view, might seem obscure, or even contradictory. It forms, in fact, the key to the foregoing principles.

QUESTIONS.

1. What is literature?
   the difference between literature and erudition?
2. What knowledge does it require?
5. What is the utility of literature?

How is it the organ of the sciences?
How does it direct genius?
How does it fertilize the imagination?
form the judgment?
develop the understanding?
elevate the soul?
deter from vice?
inspire the love of virtue?
polish the manners?
confer upon a man a marked superiority over his fellow-men?

6. What is a work of genius?
7. What is the general object of every composition?
8. What is genius?
What faculties constitute genius?
9. What is memory?
10. What is imagination?
11. What is sensibility?
12. What is judgment?
13. What is taste?
delicacy of taste?
correctness of taste?
the difference between taste and genius?
between memory and imagination?
between the imagination and sensibility?
between judgment and taste?
14. What is beauty?
What is meant by order?—by unity?
15. What is metaphysical beauty?
moral beauty?
natural beauty?
artificial beauty?
16. Have all men a perception of beauty and a taste for it?
Can all men represent in their works the idea they have of beauty?
17. What is meant by genius properly so called?
by talent?
What is the difference between talent and genius?
18. How do we distinguish genius from talent?
19. Does genius need a rule for its guidance?
Is there any sure rule to guide the efforts of genius? and if so, where is this rule to be found?
20. Why ought this rule never to be transgressed?

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21. What are the elementary principles upon which every composition depends.
Why are these essentially necessary?
23. What is a thought?
24. What is an idea?

25. What is an image?
26. What is a sentiment?
the difference between an image and an idea, properly so called?
between a sentiment and an idea, properly so called?
27. What are the general qualities of the thoughts?
When is a thought true?
28. When is it just or correct?
What is the difference between a true thought and a just one?
Is this expression, "*the strongest has always the best reason*," or "*might has right*," a true thought or a just one?
When is a thought false?
29. clear?
obscure?

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30. What are the particular characters of the thoughts?
Whence are these characters drawn?
31. What is a common thought? *ex.*
32. a simple thought? *ex.*
33. a naïve thought? *ex.*
34. a new thought? *ex.*
35. a graceful thought? *ex.*
36. a fine thought? *ex.*
37. a delicate or ingenious thought? *ex.*
38. a lively thought? *ex.*
39. a brilliant thought? *ex.*
40. a bold thought? *ex.*
41. a noble thought? *ex.*
42. a strong thought? *ex.*
43. a sublime thought? *ex.*
What do you understand by the sublime in thought? *ex.*
the sublime in image? *ex.*
the sublime in sentiment? *ex.*
44. What are the sources of the sublime?
1. In what is supernatural?
2. In what is moral?
3. In what is natural?
4. In what is artificial?
What constitutes the difference between a sublime thought and a strong one?
between a sublime thought and a noble one?
between a sublime thought and a lively one?
between a sublime thought and a bold one?
between a strong thought and a noble one?
between a strong thought and a lively one?
between a fine thought and a delicate one?
45. Can several characters be united in the same thought?
What other character has a fine thought almost always?
What other character has a sublime thought?

What other character has a strong thought?
46. What is meant by appropriateness of the thoughts?
47. When is a thought or sentiment natural?

48. What defects are allied to simplicity and naïveté of thought?
to refinement?
to delicacy?
to strength?
to boldness?
to brilliancy?
to sublimity?
50. What is a mean or trivial thought?
51. What is affectation?
52. What is extravagance?
53. What is a showy thought?
an inflated thought?
an exaggerated thought?
54. Is it sufficient to think correctly?
55. What is style?
56. What are the general qualities of style?
57. What is meant by clearness of style?
58. Upon what does clearness depend?
59. In the choice of words what should be sought after?
60. What is meant by purity of style?
61. What is meant by propriety?
What are synonymous words?
Can they be employed indiscriminately?
62. What must be observed in the construction of words?
63. What is meant by correctness?
Why is correctness necessary?
64. What is precision?
Why is precision necessary?
65. What is copiousness?
66. What is conciseness?
What is the difference between precision and conciseness?
67. What order ought to be observed in the collocation of words?
68. What is meant by the principal member in a sentence or phrase?
69. Is there in every sentence a principal word or clause, upon which the sense depends?
Where should this word or clause be placed to produce the best effect?
What words ought generally to be placed in the body of the sentence?
When ought an adverb, a preposition, or an incidental clause be placed at the beginning or end of a sentence?
70. When should the leading word be placed at the beginning of a sentence?
When at the end?

71. Why should the ideas go on increasing?
72. What words or members of a sentence are most agreeable to the ear at the conclusion?
73. What is necessary in order to express our thoughts with clearness?

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74. Is it sufficient that our style be clear merely?
    Why should our style be harmonious?
75. What is meant by harmony?
    How many kinds of harmony are there?
    What is meant by mechanical harmony?
76. From what does mechanical harmony result?
77. To what should our attention be directed in the choice of words?
78. What ought we to avoid in the arrangement of the words of a sentence?
79. What most contributes to harmony?
    What is rhythm?
80. What is the measure of a single respiration?
    What does the mind require in the composition of a sentence?
    What does the ear require? *ex.*
81. What is a period?
    What is a member?
    What is a clause?
82. How many kinds of periods are there?
83. What is meant by the periodic style?
84. by the style coupé?
85. When ought we to employ the periodic style?
    When the style coupé?
    What are the advantages of the periodic style?
    its disadvantages?
    How ought we to employ these kinds of style in discourse and composition?
87. What is imitative harmony?
88. What may be imitated by the sounds of the words and the rhythm of the language?
    How may natural sounds be imitated?
    the motion or movements of objects? *ex.*
    the emotions of the mind? *ex.*

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89. Is it sufficient that the style be clear and harmonious?
    What is the object and effect of ornament?
    What are the ornaments of style?
90. What are figures?
    How many kinds of figures are there?
91. What are figures of words?
    figures of thought?
    Explain by an example the difference between these two kinds of figures?
92. How many kinds of figures of words are there?

What are tropes?
What are figures of words, properly so called?
93. Which are the principal tropes?
What is a metaphor? *ex.*
94. When is a metaphor faulty?
95. What is an allegory? *ex.*
96. a catachresis? *ex.*
97. a metonymy? *ex.*
98. a synecdoche? *ex.*
99. an antonomasis? *ex.*
100. What is the rule to guide us in the use of tropes?

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101. How many figures of words, properly so called, are there?
What are grammatical figures of words?
oratorical figures of words?
102. Which are the principal grammatical figures?
What is the ellipsis? *ex.*
103. What is the pleonasm? *ex.*
104. the sullepsis? *ex.*
105. the hyperbaton? *ex.*
106. the hypallage? *ex.*
107. What is the rule to guide us in the use of these figures?
108. Which are the principal oratorical figures of words?
What is repetition? *ex.*
adjunction? *ex.*
anaphore? *ex.*
conversion? *ex.*
complexion? *ex.*
reduplication? *ex.*
reversion? *ex.*
synonomy? *ex.*
antithesis? *ex.*
conjunction? *ex.*
109. What is disjunction? *ex.*
110. What is an epithet? *ex.*
When is a word an epithet, and when merely an adjective? *ex.*
Whence ought epithets to be drawn? *ex.*
111. When is an epithet faulty, or not suitable to the subject?
When is it useless? *ex.*
Why ought we not to multiply epithets?
112. What is apposition? *ex.*

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113. How may figures of thought be divided?
From what faculty do the figures intended to instruct principally proceed?
114. What is prætermission? *ex.*
115. What is concession? *ex.*
116. communication? *ex.*

117. What is correction? *ex.*
118. prolepsis? *ex.*
119. subjection? *ex.*
120. climax or gradation? *ex.*
121. a sentence? *ex.*
is meant by epiphonema? *ex.*
122. In what faculty of the mind do the figures adapted to please have their origin?
What figures are best adapted to please?
123. What is the hypotyposis or description? *ex.*
124. What is the duty of a writer who aims at pleasing?
What circumstances ought he to make choice of? *ex.*
What rule ought the historian to follow in his descriptions?
the orator?
the poet?
125. What is the effect of contrast in description? *ex.*
126. How many kinds of description are there?
What is chronography? *ex.*
127. topography? *ex.*
128. prosopography? *ex.*
129. ethopœia? *ex.*
130. the parallel? *ex.*
131. antithesis? *ex.*
contrast? *ex.*
132. comparison? *ex.*
133. What ought a comparison to be?
When is a comparison clear?
just?
noble?
new?
faulty?
Why should they not be introduced too frequently?
134. What is an allusion? *ex.*
135. What is a periphrase or circumlocution? *ex.*
When may it be used?
136. What is extenuation? *ex.*
137. exaggeration? *ex.*
138. litote? *ex.*
139. hyperbole? *ex.*
140. When is the hyperbole faulty?

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141. From what faculty of the mind do the figures of thought calculated to excite the passions principally proceed?
Which are the figures of thought suitable to excite the passions?
142. What is interrogation? *ex.*
143. doubt or hesitation? *ex.*
144. suspension? *ex.*
145. reticence or concealment? *ex.*

146. What is license? *ex.*
When is license a figure of speech, and when not? *ex.*
147. What is irony? *ex.*
148. permission? *ex.*
149. imprecation? *ex.*
150. deprecation? *ex.*
151. exclamation? *ex.*
152. supposition? *ex.*
153. apostrophe? *ex.*
154. prosopopœia or personification? *ex.*
155. dialogue? *ex.*
156. the utility of figures?
What ought to be avoided in the use of figures?
What effect do figures produce when they are too far-fetched, or crowded upon one another?
157. What is the means of finding figures while we are composing?

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158. Are transitions necessary? and why?
159. What are transitions?
160. How many kinds of transitions are there?
How are transitions of words made?
161. How are transitions of thought in the different parts of the work made?
What should the writer do to effect these transitions happily and without abruptness?
How ought the thoughts to be disposed throughout the work?
Have the thoughts and the different parts of the work always a necessary connexion and dependence upon each other?
What should be done with the thoughts which arise in the mind during composition which have no intimate relation to the train of ideas?
162. What are common transitions? *ex.*
When may these transitions be employed?
163. What kind of transitions are appropriate in a work intended to please or excite the passions?
164. How are transitions made in didactic and historical works?
When may digressions be admitted?
165. How are oratorical transitions made? *ex.*
166. What figures of speech may be made use of in effecting transitions? *ex.*
167. In what kind of works may transitions be overlooked? or can they have no place?

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168. What is the fundamental rule to which all other rules may be reduced?
169. What is meant by suitableness of the style to the subject?
What should be observed in regard to persons?
in regard to time?

What should be observed in regard to place?

170. Can we determine what character the style will take according to these circumstances?

171. Whence are the principal characters of style drawn?
What characters must every subject have?
What characters then will style have?

172. What is the simple style? *ex.*
When should the simple style be employed?

173. What faults are allied to the simple style?
What is meant by meanness of style?
What by dryness?
coldness?
harshness?
When is the familiar tone allowable?

174. What is meant by the temperate or middle style?
When ought this style to be employed?

175. What is the sublime style?
How many kinds of the sublime style are there?

179. What fault is allied to the sublime style?
What is bombast?

180. Can the style be sublime when the thought which it expresses is not so?
Does the sublime in style differ from the sublime in reality?
What do you understand by the sublime, properly so called?

181. Can the limits which separate the simple style and the sublime style from the temperate or middle style be accurately defined?

182. Can these three species of style meet in the same subject? and if so, why?
How should they be mingled?

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183. Which are the principal classes to which all literary productions may be referred?

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184. What is a letter?
What should be the style of a letter?

185. What is the capital point in a letter?

186. What are the means of forming the epistolary style?

187. To what classes of composition may all letters be referred?

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188. What is history?
How many kinds of history are there?
What is sacred history?
How many kinds of sacred history are there?

189. In what consists its excellence?

190. What is ecclesiastical history?

191. What is profane history?
How many kinds of profane history are there?
What is universal history?

What is general history?
particular history?

192. In what consists the difference between the history and the life of a celebrated man?
193. What does the history of the revolutions of a country comprise?
194. What is the object of abridgments?
What qualities should they possess?
195. What are memoirs?
What qualities should they possess?
Mention some of the models in this kind of writing?
196. How is history divided in relation to time?
197. What is the design of history?
198. What are the essential qualities of history?
What is meant by the truth of history?
199. When should a fact be considered as true?
200. What is meant by probability in history?
201. What is meant by impartiality?
202. How far may this impartiality be carried?
203. May the historian indulge in reflections on the facts and scenes he describes?
204. How may such reflections be presented most advantageously to the reader?
205. What is meant by interest?
206. What by unity?
207. How may the varied facts and events of a history form one whole, the parts of which are mutually dependent upon each other?
208. How may this connecting link between facts and events be discovered by the historian?
What is meant by the political progress of events?
209. What may be attributed to the direction of Providence?
Does Providence take an interest in human affairs?
What is the object of Providence in the direction of human affairs?
Why does God permit evil?
210. In what manner may history be written?
What is meant by the philosophy of history?
211. What faults are to be guarded against in this manner of writing history?
212. How is unity in history, properly so called, preserved?
214. How is this unity preserved in each period?

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215. How is this unity preserved in each fact?
What is meant by narration?
What are the parts of the narration?
216. What is the exposition?
What are its qualities?
217. What is the plot?

What are its qualities?

218. What is the catastrophe?
What are its qualities?
What is the conclusion?
What are its qualities?

220. What is poetical narration?
What are its rules?

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221. What qualities should the historical style possess?
How and why should the style of history be simple?

222. How and why should it be animated?
May not this animated style violate truth?

223. Why should the style of history be rapid?

224. When should description be admitted in history?
What should be the qualities of historical description?
What has Boileau said respecting them?

225. How should the style be suited to the subject?

226. In what manner should the style be appropriate to the nature of the different kinds of historical composition?
What style is appropriate to a general history?
Mention some models in this kind of writing.
to a particular history?
models.
to a political history?
models.
to the history of courts?
models.
to the history of revolutions?
models.
to the life of an individual?
models.

227. Are the discourses and harangues introduced into history contrary to the spirit of truth?
What should be the qualities of such discourses?

228. May not the historian give portraits of his celebrated characters?
When are such portraits necessary?
In what manner and to what end should such portraits be introduced?

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229. What is a didactic work?
How many kinds of didactic works are there?

230. What is an elementary work?
What is its object?

231. What are its qualities?
What should be its style?
Mention some models.

232. May some rhetorical ornament be admitted in works of this class?

What is the object of such works?
What are their qualities?
233. What will be their style?
Models.
234. What is a polemical work?
What are its qualities?
235. What its style?
When should a polemical writer be animated?
When may he employ raillery or ridicule?
Mention some models.
What may be said of the provincials of Pascal? are they models of polemical writing?—*Ans.* In regard to form and style they may be cited as models, but their object is merely to divert the reader, and that, too often, at the expense of religion and truth.
236. What are critical works?
Why are they considered as belonging to the didactic class of composition?
237. What are the qualities of a critique?
How should it be clear?
judicious?
impartial?
candid?
What qualities are required in a person who writes criticism?
Mention some models.
238. What is a moral work?
What is the aim of a moral work?
239. What should be its style?
Mention some models.
240. What is an ascetic work?
Mention some models.
241. What is dialogue?
What are its qualities?
What its style?
Mention some models.
243. Have not didactic authors sometimes given their productions a more attractive form?
What is a work of fiction?
244. What is the principal aim of works of this kind?
What then should be the object of fiction?
245. Why are works of this description dangerous?
246. To what kinds of composition may fictitious works be referred?
Which kinds may specially be referred to the didactic class?
Which to the historical?
Which to the poetical?

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247. What is an oration?

What is its object?
what else?
248. In what does it differ from other kinds of composition?
What then should accompany it?
249. How many kinds of public speaking are there?
Mention them.
250. What is the scope and tendency of the first?
What belongs to it?
How then may it be conducted?
Explain yourself.
251. In what way may discourses of this kind be conducted?
Can you explain each? 1? 2? *ex.*
252. What is the object of the second?
When is it employed?
What belongs to it?
253. What is the aim of the last?
does it treat of?
the business of the judicial orator?
his aim?
254. May not these kinds of public speaking be united? *ex.*
255. What remark will you make?
256. You have said that speeches may be classed in three ways, may they not be otherwise arranged?
Explain what you mean.
257. What has the orator then to do?
Be explicit.
Again I ask what has the orator to do?
What does Cicero say?
258. Into how many parts is it usual to divide an oration?
259. Are all these necessary?
Why then should they be separately discussed?
260. What of the first?
How many kinds may one distinguish? *ex.*
Can you repeat any of the passages quoted? *ex.* under each.
266. Having finished the exordium, what do you do next?
Do proposition and division mean the same thing?
268. When is the latter necessary?
269. faulty?
270. What are its qualities?
271. Well, then, what next?
What does Cicero say?
272. In what does its merit consist?
274. What are its qualities?
1? 2? 3? 4?
275. What else can you say on the subject? *ex.*
276. In what does the confirmation consist?
277. What is the basis of eloquence?
278. What order then would you observe? and why?
279. What does Quintilian say?

280. What is said in regard to the finding of proofs?
And when found, what must be their qualities?
281. Which proofs are often the strongest? *ex.*
282. What is the refutation?
283. What must you do to execute it properly? *ex.*
284. What is the peroration?
285. Of how many parts may it consist? *ex.*
286. What is poetry?
287. What is the object of poetry?
Why should the aim of the poet be to depict natural beauty?
Why should he employ measured language?
288. What do you mean by natural beauty?
289. What is the foundation of poetry?
If the foundation of poetry is different from that of history and eloquence, what then does the poet do?
If his object is to depict natural beauty, what does he do in expressing a sentiment or passion?
in tracing the character of a hero?
in relating an action?
in describing a place or scene?
What should the poet observe in his creations?
Why should he never present to us what is incredible or improbable?
290. Is the poet always obliged to have recourse to fiction?
291. Is the faculty of invention or creation of itself sufficient to confer the poetical character upon its possessor?
How ought the poet to paint and animate his conceptions?
How and why does the poet personify all objects? *ex.*
How and why does he particularize all objects? *ex.*
292. What is meant by the poetical style?
How does the poet ennoble low expressions? *ex.*
293. What is meant by poetical expressions? *ex.*
294. What by poetical turns of expression?
And which of these may be said peculiarly to distinguish the poetic style?
295. Is he rigorously bound to preserve harmony?
296. Has poetry any distinctive character which specially distinguishes it from every other species of composition?
Is not fiction sufficient to distinguish it from every other species of composition?
Is not the poetical style of itself sufficient to distinguish it from every other species of composition?

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298. Into how many classes may the different kinds of poetry be divided?
299. What is meant by fugitive poetry?
Is it easy to succeed in this?
300. Which are the principal kinds of composition in this class of poetry?

301. What is an enigma?
What are its qualities? *ex.*
302. What is the logogryph and anagram? *ex.*
the charade? *ex.*

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303. What is an inscription?
What is its object?
304. What are the qualities of an inscription?
Why should it be clear and precise?
How should it be precise and just?
What ought to be the style of it? *ex.*

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305. What is an epitaph?
What are its qualities? *ex.*
What is its appropriate character?
Why should it contain a eulogy on the person deceased?
Under what circumstances may an epitaph admit words of reproach or blame? *ex.*

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306. What is an epigram?
How many parts are there in an epigram?
What is the exposition of the subject?
What ought it to be?
What is meant by the point of an epigram? *ex.*
Mention some models.

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307. What is a madrigal?
In what does the madrigal differ from the epigram?
In what does the turn of thought of the madrigal differ from that of the epigram?
In what does the turn of expression in the epigram differ from that of the madrigal? *ex.*

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309. What are the qualities of the sonnet?
310. What is a song?
What are its qualities?
What should be observed at the conclusion of each stanza?
What should the chorus consist of?
What is a vaudeville?
a ballad?
What are the qualities of the poems intended to be accompanied by music?
When do they treat of elevated subjects?

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311. What are minor poems?
312. What is the apologue or fable?
313. What are its qualities?
What is meant by unity?
by justness?

What is meant by precision?
by integrity?
by clearness?
by probability?

314. What should be the character of the style of a fable?
315. What ornaments are admissible in this kind of composition?
What is the effect of the moral when placed at the beginning?
when at the end?
316. What are the qualities of the moral?
What is meant by the justness of the moral?
What by its interest?
Mention some models.
What subjects are analogous to the fable?

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317. What is pastoral poetry?
What is the difference between the eclogue and the idyl?
318. What forms the subject of pastoral poetry?
319. What forms the matter of pastoral poetry?
When does the eclogue take the dramatic form?
When the epic form?
When the lyric form?
320. What should be the style of pastoral poetry?
Mention some models.

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321. What is an epistle?
What are its rules?
Mention some models.
322. What is a satire?
323. What are its qualities?
324. What should be the character of its style?
Mention some models.

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325. What is an elegy?
In what does the elegy differ from the ode?
326. What are the qualities of an elegy?
327. What should be its style?
328. What other poetical compositions partake of the elegiac character?
Mention some models.

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329. What is an ode?
In what does the ode differ from the other kinds of poetical composition?
What should the lyric poet do before sitting down to compose?
330. What is meant by enthusiasm?
What are the degrees of this enthusiasm?
331. What ought to be the opening of the ode?
Why should the beginning of the ode express the passion in all its force?

332. What should be the general tone of the ode?
Can an ode be long?
333. What do you understand by the flights of the lyric poet?
And whence do they proceed?
334. What are digressions?
In what consists the difference between digressions and flights?
What rule must be followed in introducing digressions?
335. What do you understand by the abruptness or disorder apparent in the ode?
Whence proceeds this disorder?
336. In what consists the unity of the ode?
May the lyric poet introduce in the same ode different passions and emotions?
337. Is this disorder in lyric poetry admissible in all subjects?
338. What is the matter of the ode?
339. What is a sacred ode?
Mention some models.
340. What is an heroic ode?
Mention some models.
341. What is a moral ode?
Mention some models.
342. What is a graceful ode?
Mention some models.

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343. What is the form of the ode?
What must be observed in regard to the versification and rhythm?
What at the conclusion of each stanza or strophe?
344. What is a dithyrambic?
Mention some models.
What is a cantato?
What are its parts?
Which is the place and what are the qualities of the recitation? of the air?
What is the measure of the recitation? of the air?
Mention some models.

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346. Which are great poems?
Why are they so called?
What have they in common?

What are the qualities of the action?
347. May the epic or dramatic action be founded on fact?
348. In what consists the unity of the action?
349. Why cannot two independent actions be carried on together?
Cannot a succession of events, such as occur in the life of a hero, form the subject of a drama or an epic poem?
350. What is meant by the integrity of the action?
351. In what consists the preparation of the subject?

What should it make us acquainted with?
352. What is the exposition of the subject?
With what should it make us acquainted?
353. What is the plot or intrigue?
What do you understand by incidents?
When does the plot commence?
How does it become interesting?
How should it augment in interest?
354. How many kinds of plots are there in a great poem?
How many principal plots ought there to be?
In what manner should the secondary plots be dependent upon the principal one?
355. What is the dénouement or unravelling of the plot?
What relation should it have with what precedes?
Why should it not be foreseen or anticipated?
Is it possible for it not to be anticipated or foreseen when the subject of the action is one of notoriety?
356. How is the unravelling of the plot brought about?
357. When is it made by recognition? *ex.*
When by revolution? *ex.*
358. Can the dénouement take place in both of these ways at the same time? *ex.*
Whence proceeds the interest in the action, especially when the catastrophe is fortunate? *ex.*
When unfortunate?
When may it be said to be both fortunate and unfortunate at the same time? *ex.*

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359. What is to be said in regard to the number of the actors?
360. What is meant by character?
What by manners?
Upon what do manners then depend?
How then should they be portrayed by the poet?
361. How are the manners distinctly marked?
362. How are they suitable?
363. appropriate and well sustained?
364. Why should they be diversified?
365. What ought the character of the principal personage to be?
Why should he be distinguished above the other actors in the piece?

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366. What is a drama?
Should all the circumstances of the dramatic action be represented on the stage?
How is the spectator informed of what passes behind the scenes?
367. What is meant by the unity of place?
Why should the action pass in the same place?
To what has the unity of place been restricted?

368. Can the time of the dramatic action be considered as of longer duration than that occupied by the representation? And if so, why?
To what length of time has this duration been extended?
At what time are the events which are not represented upon the stage supposed to have taken place?
369. How are dramas divided?
What is an act?
What should be the number of the acts?
What is an interlude?
371. What is a scene?
How should the scenes succeed each other?
Should the stage ever be left unoccupied?
How should the entrance and exit of the actors be regulated?
372. What is a dialogue?
a soliloquy?
What is necessary to observe in the dialogue?
When does the actor soliloquize?
373. What should be the progress of the action in the first act?
in the following acts?
in the last?
374. What style is appropriate to the drama?

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375. How many kinds are there of dramatic composition?
What is the nature of the action, what are the characters, and what the unravelling of the plot in comedy?
What in tragedy?
376. noble comedy?
tragic comedy?

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377. What is comedy?
its object?
378. What is ridicule?
Why should the catastrophe usually terminate happily?
379. What is the great engine of ridicule?
How does contrast produce laughter?
How far may ridicule be legitimately carried?
380. What is said of the different kinds of the comic?
What is the noble or dignified comedy?
low comedy?
Should the comic poet ever descend to portray low vices or gross and indecent characters?
381. How many kinds of comedy are there?
What is meant by the comedy of intrigue? *ex.*
What is its object?
What is meant by the comedy of character?
382. Mention some models of each.
Which are the best comedies?
383. What is tragedy?

384. What is the end of tragedy?
385. What is it that renders an action heroic?
When is an action heroic in its principle? *ex.*
386. in its object? *ex.*
387. by the quality of the actors?
What should be the character of the virtues of the principal personage?
his crimes?
Should there be some trait of feebleness in the most virtuous and exalted characters? and if so, why?
And should there be some remains of virtue in the character of the most accomplished villains? and why?
388. Why should the tragic action terminate unhappily?
Which are the most powerful springs of emotion in the heart?
How does the poet excite terror?
pity?
389. May not the catastrophe terminate fortunately for the hero?
Why do the triumph of virtue and the downfall of vice produce the most moral effect?
What impression does a drama produce in which virtue triumphs and vice is baffled and defeated?
When then is the catastrophe truly tragical?
390. What do we understand by theatrical effect?
What does it produce?
How should it be managed?
391. In his attempts to excite terror, what ought the poet to guard against? and why?
392. What are the dangers attending the frequenting of the theatre?
393. What is an opera?
What are the characters in an opera? and what licenses are allowed it?
Mention some models in dramatic composition.

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394. What is the meaning of the word epopoeia?
What is an epic poem?
395. In what does an epic poem differ from a tragedy?
from a history?
from a romance?
What is it that elevates an epic poem above every other production of the human mind?
396. What is the object of an epic poem?
In what manner does it excite admiration?
And in what manner does it produce pleasure?
397. What are the qualities of the epic action?
398. What is an episode?
What is the object of an episode?
How is it connected with the epic action?
How should it be introduced?
Should the subject of an episode be different from what precedes and what follows it?

399. Is the marvellous necessary to the conduct of an epic action? and if so, why?

400. Without the marvellous would an epic poem rank above every other literary composition?
And ought it to do so?
1. In elevation of style and sentiment?
2. In interest?
3. Should it be interesting in every point of view?
4. Should it possess all possible charms?
5. Should it excite admiration to the highest possible point?
6. Should it comprise all that is most capable of striking the mind and working upon the imagination?
7. Should it convey the highest lesson that can be taught mankind, by pointing out to him the action and influence of Providence in human affairs?

407. But cannot a poem be excellent, even sublime, without the marvellous?
What does the word epopoeia signify if it does not mean an epic poem, the poem by way of excellence, the greatest effort of human genius?

408. How have Homer, Virgil, Tasso, and Milton employed the marvellous?

409. In the use of the marvellous what field has the Christian poet?

410. What is the difference between the marvellous and the miraculous?

411. How then should the epic poet employ the intervention of the Deity?
What agency should celestial beings take in the action of an epic poem?
Why is it sufficient that they give the first impulse?
Why should men almost always occupy the scene?

412. How do supernatural beings act?
Why should they not appear to men in all their glory?
What sort of interference is the most worthy of the Divinity?

413. How is this interference made probable?
What is said of Homer's machinery?

414. When should the poet employ the intervention of the Deity?

415. May not allegorical divinities, such as war, pestilence, fame, etc., etc., be considered as supernatural agents?
To what figures of speech do divinities of this nature belong?

417. What is said of the manners of the actors?

418. What should be the character of the principal actors, and especially of the hero?

419. Is it essential that the denouement of an epic poem should be fortunate?
In what sense may it be said that [illegible] the same time unfortunate?

420. How should the poet [illegible] the instruction he conveys in an epic poem?

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421. How does an epic poem become a continual lesson of virtue?

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422. What is the opening or the proposition in an epic poem?
What ought it to announce?
423. How should it be one?
424. How should it excite interest?
What fault should the epic poet avoid in the proposition?
425. What is the invocation?
Which is the place of the invocation?
What is its object and effect?
426. When may it be repeated?
427. What order should the poet observe in the recital?
428. When should it assume a dramatic form?
What ought to be its style?
Why should it be animated when the poet himself speaks?
429. Why should it be still more so when it is put into the mouth of an actor?
430. Mention some models.

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431. What description of poems are analogous to epic poems?
432. What is an heroic poem?
In what does it differ from an epic poem?
433. What are comic-heroic poems?
Mention some models.
434. What is a mock-heroic poem?
Mention some models.

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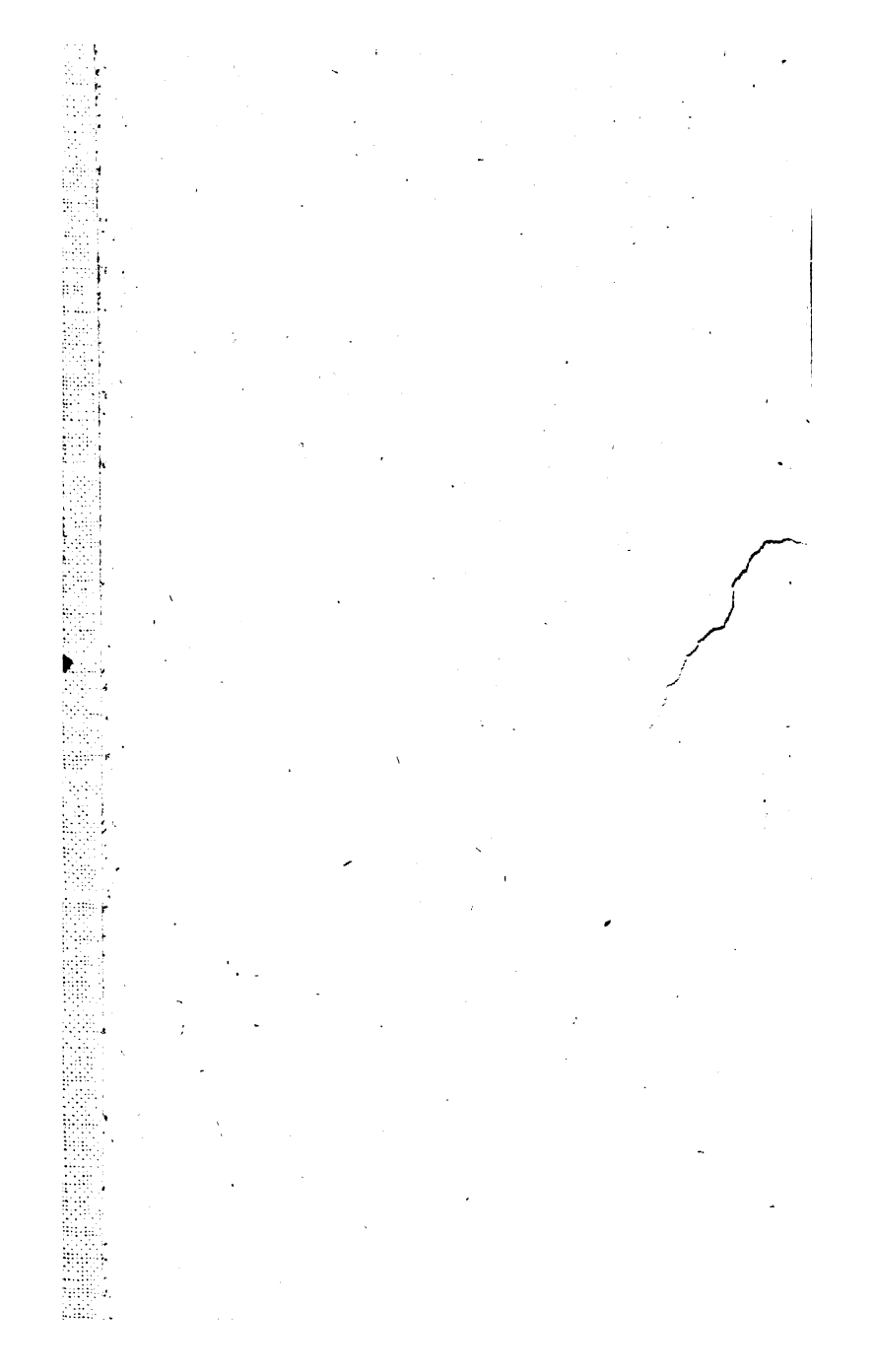
435. What is a didactic poem?
436. What is its object?
What should be its fundamental qualities?
437. What its form?
438. What ornaments are admissible in it?
How does the didactic poet make use of digressions?
Mention some models.
439. What other poems may be referred to the didactic class?

What means are recommended to acquire the art of composition?
What is the utility of reading? and how is it to be practised?
of analysis?
of translation?
of imitation?
of composition?



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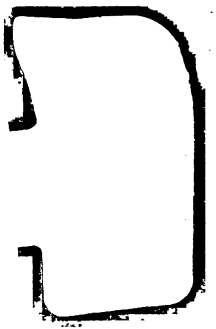
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